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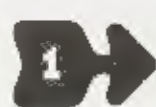
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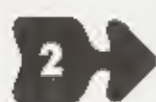
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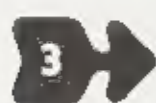


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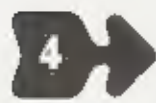
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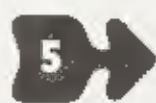


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☐ designer profiles
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Six texts by respectively Jeff Rian, Andreas Angelidakis, Miltos Manetas and Ian Svenonius.

And one visual contribution by Delaware.

(About how there once was a time when every format contained its own specific data. About how nowadays the CD/DVD format is capable of containing ALL data.

And about how even this ultimate format will disappear, to make place for the final step, the mythical and platonic non-format...)

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Zero by Jeff Rian

From the Arabic *ṣifr* (cipher), meaning empty, zero traces back to Al-Khwarizmi (c. 680-750), from whose name we derive the word algorithm, and the Arabic numerals we use. Zero, whose shape is a continuum with a void inside, is neither positive nor negative, but naught, which is the absence of anything that can be counted or measured.

Zero was invented in the 9th century for use in the Hindu-Arab numeral system that used zero as a place value to indicate the missing powers in the ten-based number system. For example, the 0 between the number 202 distinguishes it from 22. But long before zero became a numerical denomination, the metaphysical concept of zero inhered to the Hindu idea of nothingness, of Nirvana, a place without dimension and of nonexistence. In traditional metaphysics, the universal always precedes the particular, as in the saying "ashes to ashes, dust to dust." Thus, Nirvana was a metaphysical place where the void and the plenum completed each other, where life's "information" has been seen, experienced, and digested and finally reduced to a pure uncaring absence. Reaching Nirvana is a process of filling up and emptying out, what Claudius' Roman dinner guests called a gorge-and-purge fest.

Zero is the starting point where nonbeing moves toward being, where potentiality moves toward actuality. In the equation $0 = x - x$, an infinity of x amounts are evenly exchanged. In René Descartes's analytical geometry, zero is the cross-point coordinate of perpendicular x, y

axes: the point where an infinity of numbers, positive and negative, cancels. Zero divided into any other number always equals zero. In a mathematical calculation of limits, infinity and zero meet as the limits of space are stretched beyond dimension.

Zero is the *tabula rasa*, the clean slate, ground zero, the zero point of an event, the void, the point where ends meet beginnings, like on Descartes's axes. A human zero is a loser, a cipher. A zero sum game is one in which nothing is won or lost, an accountant's supreme clearing house, where debits and credits wipe each other out. When zero refers to weather it means blindness; to gravity it means weightlessness; to population growth it means balance. Zero means a lot for all its nothingness. It is the measure of all measures, the ultimate emptying out, Nirvana without exception.

Program by Jeff Rian

The Greek word *programma* is a public notice. Our programs are plans, lists, coordinated events or schedules, and sets of instructions. To be programmed is to be inculcated (whose origin means to be trampled or stuffed) with attitudes, behaviors, virtues, lists of things to do, and ways to do them. Like culture, programming involves conditioning, whether to be French or Japanese, to go on a weight-lifting program or a diet, to wear a uniform and look like the rest of the group, or to simply be a member of society.

But let's not forget TV programs and how zapping is the way we program an evening on the couch. Television programs are finely tuned, minutely scheduled, elaborately categorized and

coordinated events. They are designed to convey set impressions, and specially scheduled to fit particular watchers. Prime time programming, for example, runs from seven to eleven in the evening - when most TV watching occurs. Some people clock in five or more hours of TV's soft massage. Soap operas were named after the sponsors who paid for shows that targeted housewives at home doing the afternoon cleaning. The shows were designed to get home viewers to stop dusting and to sit down, and the ads were to get them to think about going shopping.

Most of us start out life being funneled from one programmed environment to another, from preschool to post-diploma. Parents begin the programming, then schools and friends take over. Television programming gets complicated here, because parents and teachers say not to watch TV, while advertisers and friends tell us to watch it. What seems clear is that TVs are integral to our landscape. Denying them only delays the issue.)

One can't pick parents, but it's possible to change schools and to choose friends. But even that requires self-programming, often called discipline. Changing friends can result in lifelong decisions about which morning coffee to drink, to have or not to have that five-o'clock martini, or whether to nestle in bed with a book, in front of the TV, or with a lover or wife. A chance meeting in a sea of random selection can suddenly give direction to our lives. Then we are free to dream the dreams that Freud said were the programs of our very own stories.

Jeff Rian
Jeff Rian

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Format by Jeff Rian

From the Latin *formatus*, meaning a book designed in some particular way, those in the book trade now call the person who does a book's page make-up a "formatter." Usually the formatter is given a set of written instructions, called "specs," that enumerate the number of pages, the typefaces and line-spacing (measured in picas), the size of the gutter (the inner margins between facing pages) and trim (the outer edges), the hierarchy of headings (generally called A-, B-, C-, D-heads), the captions and illustrations (half-tones or prepared artwork), if any, and the front matter (half-title and title pages, copyright, Dedication, Table of Contents, Foreword, Preface, Introduction, etc.) and backmatter (Appendix, Notes, Glossary, Bibliography, Index, Colophon, etc.).

Very often women run the editorial end of book publishing, taking manuscripts through the process of editing, copyediting, proofreading, and formatting. Men generally run the acquisitions, marketing, and sales departments, and wear suits instead of casual outfits, have business lunches, go home earlier, and make a lot more money.

Formatters often work free-lance at home and use electronic page-making programs like Pagemaker or Quark XPress, and often make a better hourly wage than the editors who dole out the work. Many editorial jobs are now free-lance, so that publishing houses don't have to be responsible for health insurance and social security benefits. A freelance project editor is someone who guides a text from manuscript to printed book.

About ten years ago, formatters began to use computers instead of laying pages out directly on boards, where text, pictures, running heads and running feet (the top and bottom matter that appears on each page), were pasted onto actual-size cardboard flats to be photographed for printing plates. With computers, designers were taught to dress pages electronically. Those who could do it kept their jobs; those who couldn't had to find work elsewhere. Let's not kid ourselves; all formatting is now computer-generated.

Technology is the primary formatter of life. Primitive man domesticated cattle, bred horses that could be ridden, learned to grow crops, found ways to bash and kill using stone and later metal, discovered ways to technologize language in symbolic writing, and eventually learned how to put literally everything they had named and classified into the pages of books, which they could eventually market and sell. That's when formatting became a profession instead of an amateur passion. During the television age, women started becoming professional editors. Someday books themselves may go the way of those nice old flats that designers took painful care in measuring and laying out. Amateurs will again take over the trade, and maybe all those men in suits will start dressing casually again. Maybe the business lunch will fall by the wayside - which is a bit sad. Maybe, too, no one will care about grammatical errors and the rules of formatting, which is already losing its professional status. Maybe the latter is a good thing. As for proper grammar, well, that was an invention of writing in the first place. It will likely change. Rules will loosen up. Editors will bear

their anger to the grave. Women will weep over types (errors that copyeditors and proofreaders missed). Books will start looking like Nintendo games.

There are two kinds of bookmakers, one actually makes books while the other keeps financial tabs on betting and bettors. The latter type is almost universally male.

A format, of course, refers to any kind of arrangement of data, information, or plans, including databases, radio and television programming, such as the "talk-show format." A format is anything devised to contain such data, which might include calendars of days, careers, the numbers of jurors or team members, the hours when we eat, exercise, sleep, and have sex - even our lives. Too many rules spoil the fun. But without rules most people become lost, which might be the fate of the book, but maybe not the formatter, and certainly not that other kind of bookmaker.

Jeff Rian
Jeff Rian

006

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008

The beginning of a manifesto for a one-click architecture by Andreas Angelidakis
Some buildings are not really there.

Some buildings only appear to be where they are standing, but in fact it's a mistake. They belong to another place, and are holding their present post temporarily.

Black buildings are not there. A black building is like a nightclub during the day. What you see is what you are missing. And what you are missing is the nightclub. The nightclub is the lights, so the black building becomes a temporary container for light. By itself it's a drawing of a space, a part of reality that is harder to understand.

Reality that is waiting to be rendered properly.
But time is much more interesting. The black building during the day is like a cancelled form, a mistake. It refuses to accept the eternal play of light on its volume. Instead, it sits like an inverted void. The doors and windows are merely excuses for functions, since once you go in you forget everything.

By refusing shadows, a building is basically refusing the present reality. It is a building that wants to be backlit; it wants to exist like a two-dimensional image, in a place where there are no shadows.

The black building wants to live on your screen.
Do you remember the last time you entered a building that was clad in a mirror? The building

itself is never present; it is only remembered because of the material used to cover it.

Usually they cover buildings in mirror to hide them. They are office buildings that have been told to stand next to a beautiful old building, or a house. So the mirror will reflect the old thing, or the trees, the sky, etcetera.

In fact, mirror buildings are so there that it becomes an overdose of reality to watch them.

The house and the old thing are immediately in the context of a building that is too glossy and too shiny for their reality. Too unreal.

If there is the right amount of mirror buildings on a street, the street is no longer there. The mirror building, instead of disappearing disappears the reality around it. It is no longer there, because there is no there there.

The mirror building is the ultimate contextual building, not because it reflects its context, but because it introduces the concept of a second reality brutally into the reality that you think is one.

A mirror building wants you to live somewhere else.

To place a white building in a regular city is like not placing a building at all. Regular reality is full of colors, so a white building becomes an area of your sight where there is no reality. It is a cropping device that removes a lot of information.

A white building is a building that has erased itself.

The building functions as the outline of that missing reality. Instead of the usual mess, you have a background reality of pale gray shadows on a white background. Instead of a building, you get a piece of a city that is not yet defined. Or perhaps it is yet to be defined. Anything that goes on in a white building is better than everything else.

The light looks better and the shadows are a pale gray. In fact, all you can see are shadows of a building that is not really there. A blank page. A white sheet of paper.

As the sun goes down the white building becomes tired and starts to look a bit warmer, until everything around it is dark and the white building becomes a fake shadow in the night. More than a building, it becomes a pause in reality.

A black building wants to live on your screen, a mirror building wants you to live somewhere else and a white building leaves the choice up to you.

This is the beginning of a manifesto for a one-click architecture.

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Save As... by Miltos Manetas

The third day, Jesus returned to the Earth - risen from the dead. In the gospel according to St. Mark (16:12) he is said to have appeared to his apostles "in an other form," which is why Caravaggio in his famous painting "The Supper in Emmaus" did not paint him with a beard but clean shaven.

(See: www.oloswestriver.org/caravaggio.htm)

A clean shaven Jesus is a slightly different Jesus. Like a picture in TIFF that you can open in Photoshop and save as a JPEG, Jesus returns in a new format, a version probably lighter and easier for people to copy. He probably lost some pixels during the compression but that was necessary. The mission was to become a universal "standard," so absolute quality didn't really matter.

Imagine Nature (or God) as a very stubborn old man who sits in a corner and is dedicated to creating infinite variations of all sorts of things. A long time ago, he made a piece of hardware (the Multiverse) and loaded it with some basic software (Life). He installed a few RAM on it (Time), and let the simulation start. Initially, he tried to create a self-portrait. He recalled that once he was young and beautiful and he desired to see that beauty again.

But God (or Nature) is not an artist and he got bored so he devoted himself to creating different versions of reality, one on top of the other. He tried all buttons, all combinations. His hardware (Multiverse) acquired so much experience that it

could hardly be called "hardware" anymore. It could now automatically produce new slots and install RAM (Time) into itself. As a consequence, RAM (Time) also became smart. Time sometimes behaved as "real" and sometimes as "virtual."

Sometimes you felt it, sometimes you didn't. If you pushed Time it may have crashed, but if you pushed it just a little further, you may have succeeded in running sophisticated applications simultaneously.

Choose Expand

John (21:25) "There are also many other things that Jesus did, and if they should all be written down I suppose that even the world itself could not contain the books needed to be written."

Miltos is the user. The real purpose for everything is literature. People are just editions. They come in a portfolio of about one hundred different prints in editions of one hundred fifty signed copies. These portfolios are eventually acquired by literary agents and over time they are positioned in different geographic locations, and civilizations. But people have intelligence - this is part of the project - and therefore are constantly searching for the other members of the original portfolio.

When they find them, they create relationships. They think that they must connect with them somehow because of the shared portfolio memories. This is how stories happen.

Additionally, while people read books or observe biographies of others, they sometimes recognize their own copies. When that happens they want to find and attach the missing companions, all

the portfolios containing their copies. This effect adds a sense of tragedy and continuation to their destiny. This is how a person will enter the public life and begin explaining theories.

As more and more people re-direct their actions from the personal domain to the public one, theories multiply. If you'll try to describe all of them, the Universe will turn into a hypothetical Universe. This is a danger that God (or Nature) would do anything to avoid. Therefore a protective software is installed in the human soul, that obliges to consider theories as formats: The brand new ones, or those that became a "standard," are reproduced and they are made available everywhere.

It will be difficult, however, to find an operating system that can read obsolete formats. For some beloved theories, people will write emulators that will allow them to use them. Marxism is an example. Thus, a very famous theory of the 20th century can now be emulated via its alien OS of the Internet.

The original theories (Formats) may still be interesting as collectors' items, but a dynamic user wouldn't care much for them. "Dust to dust, ashes to ashes," he would think. If Jesus would return today, he shouldn't be just clean shaven, he should look like a giant Pokemon. If he would try to walk on water, he better bring a joystick.

(To be continued at www.manetas.com/txt)

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Why the Gospel Yeh-Yeh?

Downsizing in Rock 'n Roll and the Gospel Dialectic by Ian Svenonius

Since the breaking dawn of the industrial age, the dialectic march toward total alienation of producer/worker from product/work has never ceased, with its attendant "downsizing" of skilled labour, and the advances in industrial machinery that leave roles only for interchangeable drones. These industrial trends typically manifest themselves in squawking class disparity and powerlessness for the workers.

As an industry, the musical one is similar to the others, inventing new forms to encourage endless consumption and "downsizing" the labour force; as in paying fewer workers, to minimize cost and maximize gain, for the work previously performed by many. The music industry uses its monopoly of the airwaves to control people's taste, as well as their access to music/other expressive forms. This "radio" medium is tightly controlled by business and its employee lapdog, the federal government. The music industry determines which music shall prevail on the airwaves and thus, in popularity, typically choosing the form that is cheapest to produce. Downsizing is one way to cut costs, and its history shall be delineated.

One hundred years ago, the official organ of musical expression was classical/ballet/opera as performed by a symphony orchestra. One of these "music factories" typically employed some forty skilled workers (musicians), each one an essential part of the whole. This was downsized

In the 1920's to the jazz or swing band, which was just half the size of the former, bloated institution, and thus economically more viable. Within 20 years, this band had pared itself down to less than half it's original size with the "bop" band, and its "cool" and "hardbop" progeny. Jazz's time as the popular paradigm was cut short however, by innovations in electricity, which allowed fewer workers to make more music. Buddy Holly's stated intent with the Crickets was to make "three people sound like an orchestra."

This new music, "rock 'n roll", was clean to produce but unpopular, as it was considered novelty music for teenyboppers. "Rock 'n roll" was thus mercilessly pushed on radio and in film, and to ensure record company control over artists (workers), an "age" mythology was introduced, which contrived that players of this music could not be authentic unless "new" and "young." This capitalist paradigm had been tried and vested in the areas of dish soap, appliances, and high art, particularly with the concept of the "avant garde," but was honed to perfection with rock 'n roll. The industry propagated standards of romantic destitution and drug addiction to discourage demands from the workers (band members, etc.) in this industry (rock 'n roll) for better conditions.

In the 1990's, this rock 'n roll era was eclipsed by the techno/electronic forms, which reduced the producing work force to just one or two individuals, the apparent apex of the industry's trend toward lower production costs and greater profit margins. In all of the cases heretofore examined, the forms that prevailed were the ones induced in the public through mass hypnosis, and total control of the outlets of expression

radio. TV). The writers and critics would typically comply with the new standards, with a flourish of adjectives about the zeitgeist, as they are industry employees. Meanwhile, the various forces of conspiracy cannot mention the unholy words that they know spell their demise: Gospel Yeh-Yeh. Because this new music utilizes the congregation as a fifth voice, it has inverted capitalism's downsizing paradigm, and threatened the accepted order of things in an absolute way. It has demolished the sacred barrier between producer and consumer, and even that one which separates singers from songs.

The industry will try to crush this form, either via some CIA concocted doppleganger, which will attempt to subvert/pervert/harass its practitioners (the group, The Make-Up), or through an exposure blackout. They will not succeed, as the group, The Make-Up, and the phenomena, Gospel Yeh-Yeh, are upon us as surely as Armageddon. Make sure you're on the right side of the rhythm hive.

Ian
Svenonius

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25

26

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Audio/
Computer
Cassette

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Cassette

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Eight
Video
Cassette

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7

An issue of Emigre edited and designed by Experimental Jetset.

Six texts by respectively Jeff Rian, Andreas Angelidakis, Miltos Manetas and Ian Svenonius.

And one visual contribution by Delaware.

Q: What's ASCII?

A: That's what you do if you don't knowie.

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Experimental Jetset are Erwin Brinkers, Danny van den Dungen and Marieke Stolk, three graphic designers living and working in Amsterdam.

Jeff Rian is a writer, musician and an editor of *Purple* magazine. He lives in Paris. Program and Zero were excerpted from *The Buckshot Lexicon* (Purple Books, 2000).

Andreas Angelidakis is an architect who lives in Athens and who works internationally.

Miltos Manetas is an artist living and working in Los Angeles and New York. He is also the writer of the Neen manifesto.

Ian Svenonius is singer of The Make-Up, a seminal rockband from Washington DC. Their latest album, *Save Yourself*, is out now on K Records.

Delaware is a pop band that is also a design studio, and simultaneously a design studio that is also a pop band. They live and work in Tokyo.

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www.experimentaljetset.nl

www.angelidakis.com

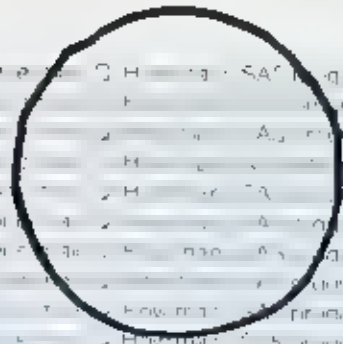
www.manetas.com

www.delaware.gr.jp

Other manifestations of the Lost Formats
Preservation Society include the t-shirt prints
pictured below. Designed by Experimental
Jetset, and manufactured by Dutch fashion
conceptualists So by Alexander van Slobbe,
these shirts are currently on sale in SoGenes
stores throughout Japan.

(front)

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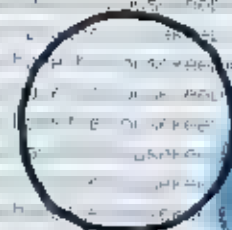


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stores throughout Japan.

(back)

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MiniCD

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Other manifestations of the Lost Formats
Preservation Society include the t-shirt prints
pictured below. Designed by Experimental
Jetset, and manufactured by Dutch fashion
conceptualists So by Alexander van Slobbe,
these shirts are currently on sale in SoGenes
stores throughout Japan.

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Inch
Record

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Ten
Inch
Record

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Notes
Notes

Seven
Inch
Record

37.

38.



[illegible]

Q:

**How many
Emigre
products
does it take
to change
a lightbulb?**

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Then check out our superior

DISPATCH EXTENDED LIGHT

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PENNSYLVANIA BOLD SMALL CAPS

“

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Dear Emigre,

Imagine the sense of anticipation caused by issue 56's title, *The Emigre Legacy: 16 Years of Graphic Design Production*. Now fast-forward to the disappointment.

I came across *Emigre* for the first time in about 1986, in Printers' Ink bookstore in Palo Alto, California. Although intrigued by its spark of an alternative voice for graphic design (a promise fulfilled many times over, I can favorably report), I didn't buy it. I had just finished an MFA in design at Stanford University the previous year, and had been receiving conflicting feedback about my thesis project from Bay Area art directors as I interviewed for "professional" jobs: "too complex," "over-designed," "too eclectic," etc. Instead, I bought *Pioneers of Modern Typography* (or something like that).

So it was in 1989, my first year in academia, that I bought *Emigre* issues 11 and 12, and had the good fortune of meeting Rudy VanderLans at a conference in Cincinnati. Since then, *Emigre* has done no less than redefine the landscape of contemporary graphic design, while changing, growing and maturing as a publication.

This Fall, in my capacity as curator of graphic design for the Goldstein Museum at the University of Minnesota, I was delighted to be able to purchase an entire set of *Emigre* magazines (one of five complete sets sold) as a resource for our students, faculty and the Twin Cities design community. I'll also admit, that in doing so, I wanted to secure *The Emigre Legacy: 16 Years of Graphic Design Production*, before its demise into issue 56.

For me, issue 56 crossed the threshold from editorial content supported by the *Emigre* font and product catalog and myriad other advertisers, to the advertising being supported by the... well, I couldn't find much "content" worth my attention. I really could not distinguish *Emigre's* substance or communicative strategies from that of the *Eddie Bauer, J.Jill* or any other catalog that made the short trip from my mailbox to the recycling bin yesterday. But, unlike some other voices of discontent, that are all "shut up" and no "put up," here's an idea that might save *Emigre*.

Over the years, many provocative, visionary and intelligent writers, designers and artists have graced *Emigre's* pages, creating a laboratory of wild experimentation and reflective dialog. To Rudy VanderLans's credit as an editor, themes were addressed, discourse was enabled, thoughts were provoked. As one of the rare design publications that welcomed the integration of form and content, *Emigre* always "talked the talk and walked the walk." *Emigre* has been particularly influential in academic circles (while not ignoring the profession's vanguard), providing a venue for publishing and reading published articles, even if the circle of contributors was, at times, seemingly exclusive.

Why not return to this legacy as a peer-reviewed journal, with oppor-

1 50 QUESTIONS 50 ANSWERS

Published by 124/3.

This booklet was published on the occasion of *Emigre's* 15th anniversary. An Exhibition of Typographic Design. Featuring a lengthy interview with *Emigre's* Rudy VanderLans presented in both Turkish and English. Produced and designed by Turkish designer Esen Karo. 48 pages, 5.75 x 8.75 inches, paperback in dust jacket \$12.00

2 CHEW ON IT: NEW GENRE HYBRID LANGUAGE

Edited by Jon Jicha and Deborah Littlejohn.

Designed by D. Littlejohn.

This book is the result of documentation, writing, and representation of elements within an exhibition bearing the same title at Western Carolina University in February 1999. The exhibition featured digital audio and video works by artists/designers Marian Dalnees, Elliott Peter Earls, P. S. Jett, Make a, Laurie Haycock-Make a, and Piotr Szha'ski. These artists were invited because of their inherent interest in developing new connections between language, content, and culture. The publication extends this examination of language and the connections between traditional ranges of media information, and our associations with these new technological forms. Essay by Jon Jicha and Deborah Littlejohn. Interview with Piotr Szha'ski. 32 pages, 8.25 x 10.75 inches, over 100 illustrations, 36 in color softcover \$15.00

3 CUCAMONGA

By Rudy VanderLans. Published by Emigre.

Cucamonga, VanderLans's second book of photographs in a series that began with *Palm Desert*, is a tribute to Don Van Vleet, the founder and leader of the cult outfit, Captain Beefheart and The Magic Band. VanderLans retraces the ritual, photographing the places and neighborhoods frequented by the Magic Band in the late 60s and early 70s. What emerges is a bittersweet picture of Southern California that blends a sense of nostalgia with the cold reality of passing time and urban development. The photographs show the suburban Southern California landscape as it is today—a land of lush vegetation, concrete deserts and subdivisions, all under the same vast blue sky.

The book includes a bonus CD containing three musical tributes to Don Van Vleet created specifically for this publication by original Magic Band members Bill Harkleroad (Zoot Horn Rollo), John French (Drumbo) and Gary Lucas. Playing time 17 minutes. 96 pages, 5.5 x 8.5 inches, 36 full color photographs, cloth cover with blind embossing sewn and case bound, with a CD attached to the back.

\$24.95

4 THE CULTURE OF AESTHETIC POVERTY

Published by Titanium.

Edited and designed by Kevin Grady, *The Culture of Aesthetic Poverty* is a collection of essays, poetry, and photographs exploring design and social responsibility. The book features contributions from architects Brenda Case Scheer and David Scheer, RES Media creative director Colin Metcalf, Interior Design Hall of Famer Arnold Friedmann, psychotherapist F. Patrick Grady and renowned comic artist R. Crumb. The book decries the lack of value placed on aesthetics in American society. "If aesthetics have any innate value," writes Metcalf, "it is as marketing tool. Designers are not to explore the leading edge of their professions. They are service dolls who are to fulfill a market agenda by simply providing the expected and facilitating sales projections." 64 pages, 5 x 7 inches, softcover \$12.00

5 (...)

Edited by Jürgen X. Albrecht, Stuart Bailey and Peter Bilak.

Published by Broodje & Kaas Publishing House.

(dot dot dot) is the title of a new graphic design magazine intended to fill a gap in current arts publishing. The creators are not interested in re-promoting established material or creating another "portfolio" magazine. Instead, they offer inventive critical journalism on a variety of topics related both directly and indirectly to graphic design. They hope to achieve this by inviting people to both write and design pieces about aspects of visual culture that genuinely occupy their thoughts, rather than commissioning journalists.

tunities for graphic design faculty and professionals to submit manuscripts for possible publication? "Peer-review" means that submissions are reviewed anonymously (blind review process), by a jury of one's peers (independent of a publication's editor). By "manuscript," I include visual projects and other alternative modes of scholarship. (Note that I do not advocate any relationship to the published professional graphic design competitions that pose as critical assessment of the discipline.)

Emigre's niche could be the bridge between traditional academic journals and the popular design press (a nod here to the journal *zed*, which is going in the right direction). This would invigorate *Emigre* with new material, provide a rigorous publishing outlet for writers, designers and critics, and perhaps keep *Emigre* 57 and beyond out of the recycling bin and on people's desks (and on their minds).

Regards,

Steven McCarthy

Dear *Emigre*,

I just got *Emigre* 56, and wanted to respond to the LEGACY essay, which I couldn't agree with more. Some random thoughts:

Tell your wife that there is a way to get off the mailing lists. The Direct Marketing Association maintains the Mail Preference Service, a list of people who wish *not* to receive direct mail solicitations. They also offer similar services to block telemarketing and junk e-mail. The link below tells you how to sign on. I did it. It cut out the junk considerably.

<http://www.the-dma.org/consumers/consumerassistance.html>

Readers should know that some computer recycling centers accept other electronics, too. The Computer Recycling Corp. in Santa Clara accepts old cell phones and (I think) their batteries, which are reduced to component materials and recycled, if you can believe that!

Patagonia is laudable for their attention to environmentally aware product design and development. A new frontier, especially for companies producing electronics, are the aftermarket issues. HP addresses this in a modest way: when you buy an HP laser cartridge, the box includes a pre-paid UPS label to ship back the old empty cartridge for re-use or recycling. And I believe that some European countries are trying to require this kind of aftermarket responsibility of computer manufacturers.

I'm really appreciating *Emigre* most for the photo essays these days. The work is always direct, fresh and simple. Having been in design and advertising for 20 years (ouch!), the "designer's role in the universe" (or "why won't they listen to us?") essays strike me as being willfully naive.

Keep up the good work.

Grace Mellow

The pilot issue attempts to answer its own question 'why another graphic design magazine?' by compiling an encyclopedia of all previous graphic design magazines of the twentieth century, then examining the most interesting ones in various forms of essays and interviews. Future issues will not be so rigidly themed, though certain areas of interest will undoubtedly emerge. 96 pages, 6.5 x 9.25 inches, softcover, perfect bound \$12.00

6 *EMIGRE (THE BOOK): GRAPHIC DESIGN INTO THE DIGITAL REALM*

Edited and designed by Emigre.

Published by Van Nostrand Reinhold.

In 1984 *Emigre* magazine set out to explore the as yet-untapped and uncharted possibilities of Macintosh-generated graphic design. Boldly new and different, *Emigre* broke rules, opened eyes and earned its creators Rudy VanderLans and Zuzana Licko, cult status in the world of graphic design. 96 Pages, 11 x 15 inches, softcover, over 300 illustrations, with commentary from VanderLans and Licko. Essay by Mr. Keedy.

Regular Edition \$24.95 (2 item shipping rate)

Deluxe Edition \$50.00 (4 item shipping rate)

The Deluxe Edition of the book is hand-signed by the authors and presented in a hand-made, cloth-covered slipcase.

Deluxe edition also includes THE EMIGRE MUSIC SAMPLER NO 3 CD

7 *EMIGRE (EXHIBITION CATALOG)*

Edited and designed by Emigre.

Published by Drukkerij Rosbeek bv.

In February 1998 *Emigre* received the Charles Nypels Award, an award which is assigned once every two years to an individual or institution that has made significant innovations in the area of typography. On the occasion of this event an exhibition of the work of *Emigre* was held at the Jan van Eyck Academy in Maastricht, Holland and an accompanying catalog was published and printed by Drukkerij Rosbeek bv. The catalog which was designed and compiled by *Emigre*, features essays by Rick Poynor and Lorraine Wild, a selection of quotes from back issues, as well as samples of *Emigre's* layouts and typefaces.

72 Pages, 7.75 x 7.75 inches, softcover with flaps, perfect bound \$20.00

8 [****]

A Thirst production.

Four Letter Word, or [****], is a magazine produced, designed, authored and published by Thirstype. "FNK" is the second issue in a series of conceptual pop commentary that will focus on look into, draw from, and fuck with any and everything that captures the authors' attention. Better yet, [****] will allow the reader to indulge in excessive production values and maximum rejuvenation of the self. Each edition will be limited to 1,000 copies.

32 Pages, 8.5 x 12.25 inches, velvet softcover with embossed bunny logo

\$20.00

9 *THE GOOD LIFE [BLISS IN THE HILLS]*

A Thirst production.

Written and designed by Rick Valcenti for the Friends of Gilbert. This lush book is meant as "a mid-life celebration of turning forty-five, twenty-three years of marriage, and two years of working at home with family, friends, and the occasional glitch in the software." The book is "starring his family and friends in the hood."

24 Pages 18 x 11.875 inches, softcover, including dye-cut transparent pages. Hand-signed by the creators

\$30.00

10 *LESSONS IN URBAN EDUCATION: AN OUTDOOR PROJECT FROM SWALLOW PRESS (X2)*

Published by Swallow Press (x2).

This is the original project that formed the basis for the visual essay created by Swallow Press (x2) for *Emigre* #53. Using the streets and sidewalks of Portland as their stage, art student team Swallow Press (x2) strives to challenge traditional notions of art ownership and authorship in the public sphere. *Lessons in Urban Education*, presented during the fall of 1999, was a city-wide campaign consisting of posters containing non-linear images and text meant to inject art into the everyday. 2000 posters were stapled to telephone poles and wild-posted throughout the Portland Metropolitan area encouraging viewers to play an active

Dear Emigre,

I have been subscribing to *Emigre* magazine for a few years and already have witnessed several of its reinventions. Although becoming more commercial did seem a natural development, the magazine is becoming more and more meaningless. It seems to be more about merchandising design than design itself. I wonder if the classification "magazine" is still appropriate.

Regards,

Ludmil Trenkov

Dear Emigre,

Congratulations to *Emigre* on your sixteenth anniversary.

I'd like to register two specific disappointments with *Emigre* #56.

1. Now, more than ever, the future's not what it used to be.

It is difficult, but true, that for a person, a movement or a magazine, it may have been modern at a certain point in time, but time moves on. The world has caught up to *Emigre*, in form if not in depth of understanding. *Emigre's* historical place is assured, but what happens when the post-modern is yesterday news? It would have been interesting to hear your thoughts on this "eternal re-occurrence" on the date of your anniversary.

"... a station on the way to the style of our time. One should not linger too long at these stations if one does not want to miss the connection."

— PAUL RENNER, *Über Moderne Typographie*

2. Garbage.

In writing on the social responsibility of designers, is recycling really the most vital issue of our day? I submit that what to do with trash is primarily a scientific/manufacturing problem and not a cultural one. If *Emigre* is going to advocate social activism, could you not find an issue more inherent to the essence of the designer's work? I.e., the intellectual content. A good place to start might be the excessive use of sex to sell product. (The paradigm being Calvin Klein's mimicking underage pornography to sell more blue jeans.) Is the pervasive insinuation of unwholesome sexual imagery into mainstream advertising having a deleterious effect on our citizens? Issues of this sort seem more compelling and serious in comparison with making certain the newspaper ends up in the appropriate recycling bin.

I wanted to state my admiration for your publication and its wonderful typography, but I seem to have inadvertently written a critical letter, so in closing let me congratulate you again on sixteen years well spent.

Sincerely,

Jeff Beamer

role in interpreting, decoding and understanding the six-part "story" they present. A limited number of posters remains and are available for purchase.

Poster, 23.5 x 36 inches, offset printed on matte coated stock in full color on both sides presented folded in custom designed envelope.

\$12.00

11 LIFT & SEPARATE:

GRAPHIC DESIGN AND THE QUOTE UNQUOTE VERNACULAR

Edited and designed by Barbara Glauber

Published by Princeton Architectural Press.

Co-published with the Herb Lubalin Center, The Cooper Union.

From the vaults of The Cooper Union in New York 50 extra copies of *Lift & Separate* were recently unearthed. This is the original version with the cover and gold embossed title (the newly published version has a regular soft cover).

This 66-page monograph explores the complex relationship between the so-called vernacular and the contemporary graphic designer. Featuring writings and designs by John Downer, Sam McKim, Steven Heller, Jeffery Keedy, Lorraine Wild, Mike Mills and others. An absolute must for collectors.

66 pages, 8.25 x 10.75 inches, velvet cover with gold embossed title, perfect bound.

\$20.00

12 LOOKING CLOSER 2: CRITICAL WRITINGS ON GRAPHIC DESIGN

Edited by Michael Bierut, William Drenttel, Steven Heller and DK Holland. Published by Allworth Press.

Co-published with the AIGA.

Looking Closer 2 addresses the issues that have sparked discourse and discord over the past two years. And like the first, the second volume serves as an ad hoc textbook of graphic design criticism. Featuring commentaries, manifestoes, reviews, editorials, and reportage by, among others, Robin Kross, Tibor Kalman, Ellen Lupton, Katherine McCoy, Veronique Vienne, Zuzana Licko, Rick Paynor, J. Abbott Miller, Jan Wozencroft, Ellen Shapiro and Andrew Bouveret.

272 Pages, 6.75 x 10 inches, softcover.

\$18.95

13 NEW MEDIA. NEW NARRATIVES?

American Center for Design Journal.

Edited by Louise Sandhaus. Designed by Sophie Dobrigkeit.

An examination of how we compose and experience narratives in the light and shadow of new technology. Articles by Anne Burdick, Andrew Bouveret, Steve Dietz, Marc Tinker, and John Thackara. Designed and edited by Anne Burdick, Sophie Dobrigkeit, and Louise Sandhaus.

66 pages, 9 x 12 inches, softcover, spiral bound.

\$30.00

14 PALM DESERT

Published by Emigre.

The first book of photographs by *Emigre* magazine creator Rudy VanderLans. It is based on the music and lyrics of Los Angeles-based composer Van Dyke Parks and pays tribute to both Parks and Southern California. Somewhere between fact, fantasy and fiction, this book visualizes the environment evoked in Parks's 1968 composition "Palm Desert," and echoes his creative approach of blending classical, historical, vernacular and environmental themes. The result is a mix of fan's tribute, documentary photography, impressionism, and experimental music review. With essays by Brian Schorn and Kenneth Fitzgerald. The book also includes a bonus music CD containing the original track "Palm Desert" by Van Dyke Parks, as well as three adaptations by *Emigre* Music recording artists Itchy Pet, Honey Barbara, and Elliott Peter Earls. Playing time 21 minutes.

96 pages, 5.5 x 8.5 inches, 75 full color and duotone photographs, cloth cover with blind emboss, case bound, with a CD attached in the back.

\$24.95

15 PAUL RAND: AMERICAN MODERNIST

By Jessica Helfand. Published by William Drenttel New York.

This book contains two long critical essays on Paul Rand, arguably the most celebrated American graphic designer of this century. Helfand explores Rand's particular form of modernism and his role

Dear Emigre,
I applaud issue No. 56 *The Emigre Legacy*. Thank you for providing a great resource for computer hardware recycling. I would like to forward your article on to others who may have missed reading this issue.

You made my day. Thank you.

Erin Murphy

Dear Emigre,
In recent issues of *Emigre*, to which I am subscribed, I have found a publication which is at once cute, twee, sketchy, insubstantial.

Not having the humour of Mr. Barsanti (LETTERS, *Emigre* 56), can I suggest that any further issues due to me are supplemented by a good book from your catalogue, such as *Remaking History* or *Paul Rand*; or one of your back issues — perhaps no. 22.

John Alderson

P.S.: is Elliott Earls actually Jim Carey? How wonderful to be eccentric.

Dear Emigre,
Thank you so much for the comprehensive list of places that accept donations of old computer equipment. I am a die-hard recycler, and I was at wit's end about what to do with the equipment my small, one-year-old studio has already outgrown. If computers are getting faster and better at such an alarming rate, then we've got to get better at repurposing old equipment.

Thanks again!

Sincerely,

Giannina Granata Silverman

Dear Emigre,
The most recent issue of *Emigre* magazine (#56) is perhaps the most important one thus far. We can only hope that the calls to recycle and to consume less — elegantly expressed by Mr. VanderLans — do not fall on disinterested ears. In the same spirit, I offer the suggestion that Mr. VanderLans publish *Emigre* magazine entirely online or in Portable Document Format — or at least offer this as an alternative to the current format.

Sincerely,

Jonathon Coltz

P.S. Personally, I'd like to continue receiving *Emigre* in print.

Dear Emigre,
I just received your issue number 56 and I'm sorry to say that I found it a complete waste. It's really ironic that the theme of the issue was "recycling." The magazine is an edifice of waste in the truest sense.

What journalistic or even design value is there in having a magazine

in creating the new visual language which revolutionized American design as both an art and a business. He found offers fresh insights into Rand's passionate interests in the European avant-garde, his seminal influence on American design education, and the enduring relevance of his work for American corporations, most notably for IBM. This is the first book on Rand since his death in 1996, and brings to light fascinating contradictions that make his legacy all the more distinctive. Designed by Willem Drentte and Jeffrey Tyson. Set in Filosofia.
86 Pages, 4.5 x 7 inches, paperback, dust jacket
\$12.00

16 REMAKING HISTORY

American Center for Design Journal.

Designed and edited by Andrew Blauvelt.

This issue of the *ACD Journal* contains essays and presentations from the conference, *Remaking History: The Convergence of Graphic Design, History, Theory, and Criticism for Creative Practice*, held in Chicago in 1997. It also contains a few new projects that were not part of the original conference but which are germane to its theme.

Essays by Putsch TJ, Anne Bush, J. Abbott Miller & Ellen Lupton, Michael Rock & Susan Sellers, Elliott Peter Earls, Michael Horsham, Sheila Levant de Bretteville, Joop van Bennekum, and Paul Eliman.
64 pages, 9 x 12 inches, softcover, perfect bound
\$20.00

17 RUST BELT

Composed and Recorded by Orangeflux: Kristina Meyer and Matt Fay.

Rust Belt is graphic music, an expression of lyrics, harmonies and rhythms composed with type. Each of the fourteen tracks found on *Rust Belt* use typefaces created by Orangeflux to complement and communicate lyrical content. Instruments ranged from the classical (ink pen, letterpress, lead rubbings, and rubber stamps) to the more modern (computer, copier, scanner and laser printer). Guest artists include, Steve Garvey, Patrick Doray, Sam Meyer and Allen Parmelee.
Limited signed and numbered edition. Only 468 copies pressed. The 24 page, visual recording is offset pressed in one color, slipped into a die-cut dust cover, and placed in a 12x12 inch letterpressed, gatefold sleeve. Also included is a 12x36 inch, 2-sided, 2-color poster.
\$30.00

18 AND SHE TOLD 2 FRIENDS

Edited & designed by Kali Nikitas.

This catalog documents an exhibit held at Woman Made Gallery in Chicago, Illinois, in June 1996. *And She Told 2 Friends* celebrates the female network that exists within the global design community and seeks to acknowledge the link between contributions made by women and the support and admiration that exists among them. By inviting two women to submit work and asking each one to do the same, and so on, this exhibit curated itself. Each designer chose their own submission, and provided the text accompanying their work together with the reasons for inviting the other two "friends." Includes work by Barbara Guber, Rebeca Méndez, Denise Gonzales Crisp, Ellen Lupton, Robynne Raye, Lorraine Wild and others.
44 Pages, 9.25 x 13 inches, softcover, perfect bound
\$9.95

19 SOUL DESIGN

Works by 18 Graphic Designers.

Curated and produced by Kali Nikitas.

This exhibition and catalog gave designers, who are often restricted by client obligation, creative freedom and the opportunity to use their skills to communicate something rooted in their own history. Eighteen graphic designers were invited to submit one project-specific piece celebrating someone who has had a profound and meaningful effect on their life. Includes work by Allen Hor, Gary Swahlund, Jan Jancourt, Mike Kippenhan, Sara Cambridge and others, as well as essays by Arthur Redman and Rob Dewey. 40 pages, 11 x 17 inches, paperback
\$15.00

20 SUPERSONIC TRANSPORT

A Survey of Independent Pop Culture Magazines.

Published by Charles H. Scott Gallery.

that consists of 22 pages of images of used equipment, followed by a catalog (essentially a sales pitch)? The magazine arrived with your catalog anyway. So now I have two copies of it!

Two disturbing trends are apparent in this issue: the first is a degree of self-indulgence at *Emigre* that clouds any value presented. The second is that *Emigre* is clearly unwilling to embrace the Internet as a communication medium.

Your site has not developed much since 1996. It is disappointing to see that there is no attempt at posting useful content or community-building tools on the site.

Sending us dead trees (and charging \$7.95 too) is really unfortunate given the fact that your catalog is available online. PDF files could help you distribute your "designed" catalog if that is a concern.

Even the "experiment" of 22 pages of used equipment would have been forgivable had it been attempted as a website.

I used to love your magazine as an outlet of enlightened writing and design. But your last issue really put me off. I'm most probably not renewing my subscription.

Best regards,

Ahmad Humeid

Dear *Emigre*,

I read with particular interest your article entitled THE EMIGRE LEGACY. My family, too, tries to recycle everything that arrives to our door. We have become vegetarians and buy organic to reduce the environmental impact our lives have on this planet. We drive "economy cars" and have shortened our commutes to work. I have also long admired Yvon Chouinard's commitment to the environment and his pro-active business model for his company Patagonia.

I enjoyed your article so much, I wanted to forward its contents to friends and colleagues. However much to my disappointment, I couldn't find the article on your website.

Is it possible that *Emigre* can go "paperless" and post all articles online instead of using more of this planet's resources? Or how about hemp as a paper source? This could go a long way in furthering your philosophy of "reducing."

Sincerely,

Glenn Sakamoto

Reply,

Some of our articles are posted on-line, and we will be publishing an on-line version of *Emigre* magazine in the near future. We're working on that.

Regarding the planet's resources, *Emigre* is printed on 100% recycled paper with a 50% post-consumer content. Not a single tree is

This publication accompanied the exhibit on *Supersonic Transport* held at the Charles H. Scott Gallery in Vancouver, British Columbia. As a survey of design and editorial strategies of independent pop culture magazines from cities as diverse as New York, Tokyo, Stockholm and Amsterdam, *Supersonic Transport* explores a recently emerged publishing region between the marginalized world of zines and that of mass-marketed magazines. These hybrid publications fall under a broad canopy of cultural content such as art, music, fashion, design and youth culture. The exhibit on its pseudo-archival structure marked out subtle trends and differences found within a wide range of local variants which mediated a series of attitudes within the cultural logic of late Capitalism, infusing international debates with regional styles and affects. Essays by Patrick Andersson, Jeff Rian, Derek Root, and Douglas Coupland. Interviews with the editors of *Barfout*, *Composite* and *Out of Photographers*. 56 pages, 6.5 x 8.5 inches, softcover, perfect bound. \$15.00

21 UNCANNY: THE ART & DESIGN OF SHAWN WOLFE

Published by Houston

Best known as the man behind Beatkit, the ubiquitous "brand without a product," Wolfe was deconstructing consumerism and brand fetishism since before he knew that's what he was doing. From days spent working in retail and cranking out handmade fanzines to a tour of duty in the trenches of the apparel industry to his current position as one of Seattle's most notorious *fin de siècle* artists, Wolfe has branded his work with the style and wit of a man who spent the late 20th Century at cultural ground zero—the point of sale. *Uncanny* showcases the brief history of the so-called "advertisement for its own future uselessness" from its inception in 1984 to its final campaign for self-annihilation. 176 Pages, 7 x 10 inches, full color, softcover with flaps, perfect bound. First 100 books sold are hand signed by Shawn Wolfe. \$24.95

22 AUDIOAFTERBIRTH

Combine

'Wow! Where did this disc come from? This doesn't sound like starter stuff, destabilizing the grid, jerking the digital clock, Mr. Makela knows how to control the machine by softening those quantized tracks." *Industrial Strength Magazine*. AudioAfterBirth is a winning blend of industrial hip-hop, funky bass, and memorable tunes. Imagine an otherworldly mix of Nine Inch Nails, Boatsy, and Cole Porter. In-your-face technology and r&b rarely sound this good together." *City Paper, Baltimore*. Complicated pulsating rhythms for the industrial head who wants to play with something hard, raw and exciting, like a v-brat on an industrial fluxed electro-vocals. With a slow dragging bump and grind, this dishes out nasty stuff such as backwards tape vocals and a real tough bass kick. These dangerous music ons chop up and serve you your ears like the best of them." *Industrial Nation*. AudioAfterBirth succeeds best at its basest level—the album rocks. These songs are terrifying examples of what can happen when you allow a pair of naughty punks with a P-Funk sensibility complete access to digital sampling equipment." *Rockpool*. "Like a more hip-hop version of Captain Beefheart." *Option*. "Imagine if Trent Reznor lived in Minneapolis instead of Cleveland and was less angry, more obscure, and 4AD put out his record. Got it? Meet P. Scott Make a and AudioAfterBirth's debut *Combine*." *Trip Magazine*. CASSETTE \$5.00

23 BASEHEAD

Play With Toys

'M'chae, vey's fragile melodies and quavering vocals create a quiet sadness that's never been heard in rap before, the result is one of the bleakest expressions of African-American angst since Sly and the Family Stone's 'There's a Riot Goin' On.'" *Details*. "Play With Toys sounds like it was recorded with only a fistful of dollars and a 40-ounce, rendering sad the sonic grandeur of many high-budget blowhards." *Spin*. "Every once in a great while a recording comes out of the air, without the fanfare of hype, and simply blows our socks off. Truly the find of the year. Basehead inhabits a shadowy, damp cave you'd want to curl up in again and again." *CMJ*. "Most arresting album of '91." *Pulse*.

chopped down to print our magazine. Plus, the paper is processed chlorine-free. Unfortunately, the paper is extremely expensive to produce, and we just found out that the small paper mill that makes this paper has gone out of business because there was not enough demand for it. It's a sad state of affairs. And if *Emigre* can't find an affordable *real* recycled paper to substitute the old one we may indeed go on-line entirely sometime in the future.

Editor

Dear Emigre,
What happened?

I liked your latest article about the "recycling" aspects of our daily business. But it seems to me that while you cover, touch and point out a very exquisite thought (we have never but once printed any of our collateral on coated stock, and that one time it turned out to be the most unsatisfying project ever) you go and fill your magazine with the same old catalog in every new issue — a few new items don't justify that. I rather get an eight page *Emigre*, slim, slick and satisfying (and once in a while a catalog), than an *Emigre* catalog with eight pages of interesting topics.

Speaking of topics, it seems that the air is a bit out of your publication — and if one did not know you for your history and past engagement, we would only know the *Emigre* legacy from hearsay.

Sincerely, an old admirer,

Gion-Men Kruegel

Dear Emigre,
Emigre #56 on recycling moved me very much.
We have the same problems.

Mark Landkamer

Dear Emigre,
I recently read your issue no. 56 and noticed that one of the pictures of the old computer hardware was a G3 laptop. I don't know if this is an old piece of equipment that you still have around or not, but if it is and you would like to sell it, I would be interested in buying it for my niece who is starting design school next year. I'm a designer myself and love my Macs. Let me know if this is something you can do or if I'm just wasting your time.

Thanks in advance,

Chris Schoenhals

Dear Emigre,
I'm not sure I like the *Emigre* "Lite." This issue [#56] is especially thin. I worry you will vanish altogether. And is every issue just going to be

This is hip-hop w/ping the rules of identity off the chalkboard and loading up a new program. For me, that's the best that pop music can offer." *The Village Voice*

Play With Toys is a concept album that t/tes rock, funk, blues and honky-tonk to rap, presenting a cut-and-paste style that should make many citizens of the now formula-oriented hip-hop nation blush. *Rolling Stone*
CASSETTE \$5.00

24 BINARY RACE

Fits and Starts

'Binary Race's Tom Ware produces a delightful change of electronic musical direction that melds the best features of Kraftwerk, 808 State and Einstürzende Neubauten with a musical sense of levity that keeps the entire project light. You can imagine a lot of the comparisons individually, but to ease scope these concurrently. An individual achievement that deserves attention from electronic music freaks and anyone who enjoys innovation. *Rockpool*

This is a fine album, being at once innovative yet accessible much like Art of Noise." *Alternative Press*

'By way of description, imagine a more accessible Negativland with the production skills of Trevor Horn. In other words it's very danceable, tricky, smart and superbly recorded. All tracks are recommended, but you may want to start with 'Ready', 'Say' and the Yoko Ono meets the Art of Noise terror of 'No Can Do.'"

Hard Report

CD \$10.00 CASSETTE \$5.00

25 RAY CARMEN

Nothing Personal

This is a refreshing taste of gimmering pop gems, seamlessly crafted, performed by an artist who obviously loves the pop form. *Gazab*

'A most welcome surprise. It's kind of nice and a welcome change of pace to see and hear somebody out there keeping power pop alive and well." *Loafing the Donkey*

Charming poppy songs which are quite clever with delightful bridges, hooks and riffs. Actually, this is quite brilliant, and a great break." *ND Magazine*

CD \$10.00 CASSETTE \$5.00

26 DREAMING OUT LOUD

Various Artists

The third in a continuing series of music samplers released by Emigre Music, *Dreaming Out Loud* features previously unreleased tracks by Cindytalk (Featuring Gordon Sharp of This Mortal Coil fame), Honey Barbara, The Grassy Knoll (now signed to Verve Records), Supercooler and New York Soul. CD includes 24-page booklet by Amy Gerstler and Gal Swank and chronicling the nocturnal wanderings of a sleepwalker.

CD \$9.95

27 DREAMING OUT LOUDER

Itchy Pet

From the same musical brain that sprouted Every Good Boy comes something quite different. *Itchy Pet*, produced, written, performed, arranged and recorded by multi-instrumentalist Erik Deery, is a digital sampling extravaganza infused with a heavy dose of drum 'n' bass intricately composed and assembled in Deery's home studio on a Macintosh computer. CD in custom-made box with 16-page full color booklet plus surprise. Designed by Rudy VanderLans. Only 500 boxed sets made.

CD \$15.00

28 DREAMING OUT LOUDEST

Hard Sleeper by Peter Maybury

Hard Sleeper is the concluding part in the *Dreaming Trilogy*. Conceived and produced by Peter Maybury, this release comprises a 13-track CD and a 72-page book. Described by Maybury as "the detritus of pop," tentative shapes and melodies are pieced together through fragments of dislocated sounds. Drums, piano, analog synthesizers and guitars create an aural backdrop to the pages of the book, allowing music and images to travel a parallel journey through dreamy landscapes drifting in and out of focus — as if memories or thoughts that come to you while traveling, passing from waking to sleeping and other states of semiconsciousness.

Maybury's stygian noodlings offer a spry twist on the ambient

photographs of all the crap that's piling up in your office? Hey, come over to mine when you run out!

The only good thing is it used to take me hours to get through an issue and they'd pile up, unread, for months. Now they're as quick as *MacWorld*. But come back, we need you!

Catherine Hawkes

Dear Emigre,

Just a quick note from Oslo, Norway to say thanks for a great magazine. You make my world more beautiful.

Marius W. Aka

Dear Emigre,

My first *Emigre* was one of the last of the large format *Emigres*, which was fascinating, inspiring and just plain different. When I finally managed to acquire a subscription in the UK, the size had shrunk to the now regular format. But each issue was still challenging, interesting and still plain different.

I had a brief period where I let my subscription lapse but decided that I missed *Emigre* and resubscribed. Those of you who live across the pond get yours' for free and don't have to wait until a few months after the e-mail arrives to receive the hard copy. But now those of us over here in the UK have to pay for what has recently amounted to an advertising 'zine, if not for *Emigre's* own produce, which we also receive a copy of through the post as a separate issue (why do I need this twice?) but other font and 'zine productions. However, the latest issue, no. 56, really takes the biscuit.

Since many of us work in design or publishing, I suspect everybody's daily existence encompasses the sort of computer detritus as pictured in this issue (yes, even a 128k Mac) so why do I wish to spend \$28 to look at stuff in print that I can look at for free in the office, sandwiched either side of the *Emigre* catalogue? No thanks. When the current subscription runs out, it will not be renewed. I'll read *Graphics International* instead. And I don't suppose it will bother *Emigre* one bit.

Regards,

Brian Palmer

Kids (?),

I have become increasingly excited about Pat Gibson's statements about *Emigre* magazine and the fact that the magazine (as he puts it in the READERS RESPOND section of *Emigre* #56) "does not communicate." Would it be possible to share the name of the school that Pat Gibson teaches at? I would be quite interested in taking his course, "Graphics for Technical Writers" and joining his students as they laugh at him for showing *Emigre* as an example of a magazine that "does not communicate."

dance pioneered by Warp stalwarts Boards of Canada. Repeated listens expose deeper ambitions, however. *The Irish Times*
72 pages, 5 125 x 5 125 inches, paperback in full color or dustjacket perfect bound, with CD slipped in back. First 500 copies presented in custom-made box.
A sample track from the *Hard Sleeper* CD in MP3 format can be downloaded for free from www.emigre.com
CD \$12.00

29 EVERY GOOD BOY

Social Graces

This is a very quiet album for all its many instruments, there's a well thought out atmosphere that is calm and intelligent.

The Splatter Effect

Unlike too many musicians with a point to make, Every Good Boy puts as much, maybe more faith in their music as in their lyrics and that makes a big difference. You have to admire a band nobody's heard of that writes a no-sell-out song; you end up liking them when you discover that you're singing along. *Option*

Every Good Boy deliver a packet of seemingly simple music that evokes complex moods. In a way, you could draw comparisons all day with Every Good Boy, but the end result would look like a who's who list of progressive/avant music. It's probably best to simply say this is a one-of-a-kind disc for the musically adventurous. *Social Graces* isn't afraid to venture where others shun. Dig the new breed. *Illinois Entertainer*

'Every Good Boy takes pop music, slows it down to the pace of the Twin Peaks soundtrack, and adds enough twists to each song to give this CD an almost eerie feeling, almost as if Rod Serling had engineered this CD.' *Alternative Press*

CD \$10.00 CASSETTE \$5.00

30 EVERY GOOD BOY

Baling Wire & Bubblegum

'Every Good Boy are anomalous to every decade in recent memory but the band's frighteningly well-developed sense of style and panache with arrangements have a fearless ambition, reconciling the late 70s schism between punk/indie raw emotion and grander, more commercial productions.' *CMJ*

"Where many a Manchester band has failed, Every Good Boy has derived a perfect archival sense of what the 70s psychedelic sound was all about. *Baling Wire & Bubblegum* speaks to this 70s dementia without being the least bit nostalgic." *Alternative Press*
CD \$10.00 CASSETTE \$5.00

31 HONEY BARBARA

FeedLotLoopHole

Used to think the best thing to come out of San Antonio aside from Faco, Gomez and the Butthole Surfers was Interstate 35 North, which is a straight shot at Austin and the promised land. But hey, here comes this really odd band called Honey Barbara.

Puncture

If you want to expand yer borders, this is the place to start.

Loafing the Donkey

Honey Barbara are two Texan guitar/bassist/keyboardsists who like to swap instruments, stand in front of drum machines and spin an updated, many-layered form of southwestern cactus music. It would be nice if there was a place in rock'n'roll future for southwestern eccentrics. *The Splatter Effect*

'Whatever they sound like, I'll be damned. I can come up with even one comparison: Honey Barbara sound like, well, Honey Barbara. Now that's saying something.' *Baby Sue Music Review*

"You just might love Honey Barbara if you want some really quirky stuff to sink your brain into. The honey of *FeedLotLoopHole* isn't sweet. But it's sure pretty tasty." *B-Side*

CASSETTE \$5.00 (New CD Out This Fall!)

32 STEPHEN SHEEHAN

Innocence at Will

'There's a decidedly European twist to Sheehan's stylings as he admits to the following influences: the Cure, Joy Division, Eno and Blue Nile, as well as 4AD artists like Dead Can Dance.' *Alternative Press*

'And this album brilliant.' *Manifesto*

It's about time his innovative work is available in the U.S. *The Hard Report*
CD \$10.00

If it is any consolation, I've never had difficulties reading *Emigre* regardless of my poor eyesight. Unlike Mr. Gibson, I find *Emigre* to be extremely readable and enjoy *Emigre's* approach. Perhaps Mr. Gibson would be better suited reading the large print version of *Reader's Digest* instead of *Emigre*.

Ryan Anderson

Dear Emigre,

This is in direct response to Pat Gibson's letter on *Emigre's* failure in the legibility department. I firmly believe that a design whose message takes a moment to determine — be it print, multimedia, video — will ultimately be remembered longer in one's mind simply because it provides that person with a vehicle with which to stretch the bounds of what s/he considers communication. Pat clearly stumbled upon something foreign and was possibly shocked by the spontaneity and freshness that your "big picture" offers. Legibility is far overrated: "readability" should be the concern. Knowing the target of your design is detriment to the message, and thusly, *Emigre* is not for everyone. If one is all things to everyone, one will get washed away in the white noise. Conversely, if I can personally excite or piss off at least one person with my designs, my career choice as graphic designer has been justified.

"Resist Much, Obey Little" — WALT WHITMAN

Patrick Fox

Dear Emigre,

I was amused by the subtle response from *Emigre* (I hope it was intentional) in the letter from Jim Richards about "line breaks."

Taylor Kim

Dear Emigre,

I would like to add my voice to those "legions" of Captain Beefheart fans who have been thrilled by your publication of *Cucamonga* by Rudy VanderLans. When I first called Emigre to place an order for *Cucamonga*, I was asked by the Emigre sales representative how I had heard about the book. After telling her that I heard about it from a fellow Captain Beefheart collector, she told me that, "The book isn't specifically about Captain Beefheart and the Magic Band." She was quite worried that I might not like *Cucamonga* and told me that if I felt at all disappointed upon receiving the book, I should be sure to return it to Emigre for a full refund.

Not to worry. While I appreciate your sales representative's offer to accept *Cucamonga* for a full refund if I found it disappointing, nothing could have been further from reality.

Not only does everything in *Cucamonga* have to do with Captain

33 SUPERCOLLIDER

Supercollider

This unit achieves a hypnotic mixture of aggression and restraint, the sparse and the lush that recalls minimalist composers at their most vital." *Rockpool*

'Supercollider's debut is a coolly studied practice of sophisticated and orchestral self-containment." *CMJ*

'Because of the grunge-like name and their utter dissimilarity to that type of sound, Supercollider is a refreshing foray into a more cerebral type of Nirvana. Perhaps an acquired taste, but the quirkiness ultimately rewards." *Throttle*

'There are no catchy choruses on this tape, and no crashing crescendos, either. Oh so calmly, I turn on the boombox and let out a quiet whoop of enjoyment." *File 13*

CASSETTE \$5.00

34 SUPERCOLLIDER

Dual

'Starkly beautiful guitar 'n' drum conglomeration, over which war-d-weary vocals and a John Cale lie down nicely... all of which add up to one of the sweeter discs to cross this desk recently." *Pulse*

Musically and lyrically, it's sparse and often discordant, always minimalist and never boring. Dual is a shifting string of moods, all somewhat peaceful and subtly different. Quite an experience." *INK*

'Supercollider do indeed forge a new musical nomenclature, but in the name of innovation. Dual is a shard of porcelain removed from Sonic Youth's *Bad Moon Rising* yet it creates a hypnotic mood throughout the album much like Galaxy 500's *On Fire*." *Alternative Press*

'They sound to me like a band made up of Philip Glass, Steve Reich and the singer from the Blue Nile with Thurston Moore from Sonic Youth producing and adding an occasional overdub. This is pop music, but it really stretches the boundaries a bit." *Heckler*

'The duo's minor key monochromatic throbs and strums are a delight like a single curve plotted on a graph, admirable in its cleanliness and so artistic in its fluctuations. Its absolute, unrelenting insistence on sterility and its scientific use of synthesized minimalistism creates sculptured, concrete tones, the vocals imparting a sense of existential melancholy, setting it apart from the kitschiness of modern ambient grooves, as well as its new-wave predecessors." *CMJ*

"This is mood music, pure and not so simple." *Grey City Journal*

To my own taste, it's one of the best records of the past year, but it may be a bit hard to digest for the faint of heart or everyday rock'n'roller. Some may find Supercollider a fitting substitute for Joy Division, but, frankly, I find them quite worthy in their own right." *The Splatter Effect*

CD \$10.00 CASSETTE \$5.00

35 THROWING APPLES AT THE SUN

The Apollo Program

Integrated composition of sound, images, poetry and QuickTime movies. Includes 11 fonts. Designed and produced by Elliott Peter Earl's at The Apollo Program

CD \$20.00 (Macintosh format only) Be sure to ask for a free copy of *Throwing Apples at the Sun* with any order of \$300 or more

THE CODEX SERIES

Narrative exploration beyond the book.

Somewhere between a compilation CD and a digital fanzine, The Codex Series is a laboratory that explores the digital medium through narrative, design and the interactive

■ **ISSUE NO. 1** features the work of Josh Jim, Tree Axis, OrangeFux and VoLumeOne. "Flashcards" explaining each project's intention and a mini poster are included with each issue

CD (MACINTOSH FORMAT ONLY) \$12.00

37 ISSUE NO. 2 features Francis Chan, Joshua Davis, Philip Dwyer, Spencer Higgins, Lee Mosenheimer, Matthew Richmond, Eric Rodenbeck, Andy Slopsema, and Tomoko Takeue

CD (MACINTOSH AND PC FORMATS) \$20.00

38 EMIGRE HOUSE LOGO T-SHIRT

Printed in black and yellow, on front only, on a 100% cotton buestone T-shirt. Designed by House Industries

S/M/L/XL \$17.00

39 EMIGRE SCRIPT LOGO T-SHIRT

Logo printed in black, on front only, on a 100% gold cotton T-shirt

Beefheart and the Magic Band, but it is a superb work of art as well. The ability of Rudy VanderLans to creatively combine photography, writing, recorded ambient sound, and audio recordings of original compositions by former Magic Band members is delightful. On top of that, Emigre did a wonderful job of putting the book together using a cloth cover with the title embossed on the front, sewn binding, and quality audio recordings.

As a fan of the Magic Band, you can imagine how enjoyable it was for me to find such wonderful photographs of sites associated with the Magic Band, the story of the genesis of the band told in a light, quirky manner, and three unique musical compositions by former Magic Band members all in one place. Just "listening to the photographs" of the former "Trout Mask House" and the desolate desert intersection outside Lancaster was delightful.

Thank you so much for *Cucamonga*.

Paco Hebblethwaite

Dear Emigre,

I've been an avid reader of *Emigre* for years now, but lately, it's been sort of a yawn. I enjoy seeing the new typefaces, I've even bought a few. But where is the interesting design I used to see? Where are the discussions? Is there nothing left in graphic arts and typography to highlight or debate?

Lastly, what was with that hideous red box in the middle of every page of text in your issue 55? Kind of made the whole magazine illegible, a write-off. If your intent was to piss readers off, congratulations; it worked. But I do hope there was some deeper reason that I missed.

Let's get back on track, fellas.

Keeping the faith,

Nick

Dear Emigre,

Not complaining, but I cannot believe this awesome magazine is offered for free. I love you guys. You have been a tremendous inspiration!

Thanks,

Andrew Warner

Note to subscribers:

If you receive duplicate Emigre mailings, or if you are a foreign subscriber and you receive the catalog section as a separate mailing as well, it means your name has accidentally been entered into our database more than once. Please contact Emigre and we will correct this error. None of us want to waste paper, and we prefer not having to pay the extra cost of mailing out duplicates. You can call us at (800) 944 9021 or (916) 451 4344. Or email us at sales@emigre.com

Designed by John Downer

S/M/L/XL \$15.00

40 THE APOLLO PROGRAM/EMIGRE T-SHIRT

Printed in black and yellow, on front only, on a 100% white cotton T-shirt. Designed by Elliott Peter Earls. S/M/L/XL \$15.00

41 DESIGN IS A GOOD IDEA T-SHIRT

Printed in white and dark blue, on front only, on a 90% cotton/10% polyester athletic gray T-shirt. S/M/L/XL \$15.00

42 EYE SLING SHOT LIONS POSTER SET

Five posters designed and published by Elliott Peter Earls. Offset printed on coated stock, each poster measures 25 x 38 inches. Shipped folded. \$20.00

43 THE APOLLO PROGRAM POSTER SET

Four posters designed by Elliott Peter Earls. Set includes, *The Conversion of Saint Paul*, *Dysphasia*, *Painfully Boxing Gabriel*, and *The Cathode Kingdom and the Focal Length of Fame* posters. Offset printed on uncoated stock, each poster measures 23 x 37 inches. Shipped folded. \$15.00

44 THE EMIGRE MAGAZINE/MUSIC POSTER SET

Five posters designed by Rudy VanderLans. Set includes original promotional posters used to announce Emigre Music releases and magazine publications to the press, stores and distributors. Offset printed on coated and uncoated stock, each poster measures 22.5 x 32.75 inches. \$35.00

45 THE EMIGRE FONTS POSTER SET

For those of you who have only recently been added to the Emigre mailing list, this is your opportunity to catch up on collecting past promotional posters. (Or for those of you who have received these posters but would enjoy receiving unfolded copies.) This poster set includes the *Fel aParts*, *Modula Round*, *Not Coston Motion*, *Big Cheese*, *Base 12/9*, *OutWest*, *Thngbat/Blackhead*, *Base Manopace*, and *Dead History* posters. Posters designed by Bob Aufaldish, Elisabeth Charman, Rudy VanderLans, Gai Swanlund, Soy, and P. Scott Maxela. Offset printed on coated and uncoated stock, each poster measures 22.5 x 32.75 inches. \$50.00

46 WRAPPING PAPER

Set of eight sheets, two sheets of each of four designs. These four wrapping paper designs are composed from various illustration fonts, *Fel aParts* (yellow), *Whirrig* (red), *Whirrig* (green), and *Hypnapaedia* (violet). Each sheet is 22.25 x 31.5 inches, offset printed on uncoated stock. Shipped in a poster tube. \$12.00

47 THIS 12

Twelve full color postcards by John Weber. \$12.00

48 DESIGN IS A GOOD IDEA

Mousepad. \$3.95

Be sure to ask for a free Mousepad with any order of \$300 or more.

49 EMIGRE FONTS

See page 11-14

50 EMIGRE MAGAZINE

See page 15

THE EMIGRE FONTS LIBRARY

EMIGRE FONT DESIGNERS

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LICENSING

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For font users with only one printer and up to five CPUs at one location

Each Emigre Fonts purchase automatically includes a single-printer license which allows use of the font on one printer or output device, and permits installation of the font(s) on up to five CPUs (Central Processing Units) or workstations at one location.

Multi-Device License Upgrade

For font users with more than five CPUs, or more than one printer at one location

The price of a Multi-Device License depends on the number of your printers and CPUs, and the upgrade price is calculated as a percentage of the original price of the package. Each location and/or entity must purchase a separate license, starting with the first device

Use our online calculator to estimate your licensing costs: <http://www.emigre.com/ELFormula.html>

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For large companies with many employees at one location

The Site License allows the installation and use of the fonts on an unlimited number of CPUs and printers at one physical address of a corporation or other legal entity.

NEW

World-Wide License

For large companies with many locations

The World-Wide License allows the installation and use of the fonts at an unlimited number of locations of one corporation or other legal entity, limited to the number of CPUs

Service Bureau License

For any font user who sends fonts off-site for output

The Service Bureau License is a supplement to the Basic License which permits the user to supply the font software to a printer or service bureau for imaging



Questions?

For questions about licensing, or for upgrading your current licensing, call 800.944.9021 or 916.451.4344 or email us at sales@emigre.com, or visit our website at <http://www.emigre.com/EULBasic.html>

Arbitrary

ARBITRARY SANS REGULAR

Arbitrary

ARBITRARY SANS REGULAR

BACKSPACE R

BACKSPACER

Base-12 Sans

Base-12 Sans

BASE TWELVE SANS ITALIC WITH SMALL CAPS

Base-12 Sans

BASE TWELVE SANS BOLD WITH SMALL CAPS

Base-12 Sans

BASE TWELVE SANS BOLD ITALIC WITH SMALL CAPS

Base-12 Serif

Base-12 Serif

Base-12 Serif

Base-12 Serif

Base-9 Sans

Base-9 Sans

Base-9 Sans

Base-9 Sans

Base Mono Narrow

BASE MONOSPACE NARROW THIN

Base Mono Narrow

Base Mono Narrow

Base Mono Narrow

Base Mono Narrow

Base Mono Narrow

Base Mono Wide

BASE MONOSPACE WIDE THIN

Base Mono Wide

BASE MONOSPACE WIDE THIN TALIC

Base Mono Wide

Base Mono Wide

Base Mono Wide

Base Mono Wide

BASE MONOSPACE WIDE BOLD TALIC

BLOCKHEAD

BLOCKHEAD

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BLOCKHEAD UNPLUGGED 183 ILLUSTRATIONS

Brothers

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Cholla Sans

Cholla Sans

CHOLLA SANS REGULAR

Cholla Sans

Cholla Sans

CHOLLA SANS BOLD

Cholla Slab

Cholla Slab

CHOLLA SLAB REGULAR

Cholla Slab

Cholla Slab

CHOLLA SLAB BOLD

Cholla Wide

Cholla Wide

Cholla Unicase

Cholla Ligatures

Citizen

Citizen

CITIZEN BOLD

Council

COUNCIL

Dead History

Dead History

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Dogma

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Dogma

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Eidetic Neo

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FILOSOFIA

FILOSOFIA & SMALL CAPS

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Filosofia

FILOSOFIA

HYPOPHEDIA 1140 ILLUSTRATIONS

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Journal

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Journal

Journal

Journal

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JOURNAL

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JOURNAL SMALL CAPS

JOURNAL

JOURNAL SMALL CAPS & FB

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Keedy

KEEDY BOLD MEDIUM

Keedy

Lunatic

\$65

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MASON SANS

\$95

MASON SANS

MASON SANS

MASON SANS

MASON SERIF

\$95

MASON SERIF

MASON SERIF ALT REG & SUPER

MASON SERIF

MASON SERIF

Matrix

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Matrix

Matrix

Matrix Script

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Matrix Script

Matrix Script

MATRIX

\$65

MATRIX

MATRIX

MATRIX SMALL CAPS

Matrix

MATRIX EXTRA BOLD

\$95

Matrix

MATRIX NARROW

Matrix

Matrix Inline

MATRIX INLINE SCRIPT

\$65

Matrix Inline

MATRIX NARROW EXTRA BOLD

Miss

\$95

Modula Sans

MODULA SANS REGULAR

\$95

Modula Sans

MODULA SANS BOLD

Modula Sans

Modula Serif

\$95

Modula Serif

Modula Serif

Modula Round

MODULA ROUND SANS REGULAR & SMALL CAPS

\$65

Modula Round

MODULA ROUND SANS BOLD & SMALL CAPS

Modula Round

MODULA ROUND SERIF REGULAR & SMALL CAPS

\$65

Modula Round

MODULA ROUND SERIF BOLD & SMALL CAPS

Modula Round

MODULA ROUND SERIF BOLD & SMALL CAPS

Modula Round

MODULA RIBBED

\$59

Modula Round

MODULA RIBBED & SMALL CAPS

Motion

MOTION REGULAR

\$65

Motion

MOTION BOLD

Mrs Eaves

MRS EAVES ROMAN

\$95

Mrs Eaves

MRS EAVES ITALIC

Mrs Eaves

MRS EAVES

MRS EAVES SMALL CAPS & F

MRS EAVES

MRS EAVES DEPT. 10 CAPS

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MRS EAVES LIGATURES PL

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AACHETGISP

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MRS EAVES LIGATURES BOLD

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Oblong

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OBLONG BOLD

Ottomat

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\$95

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Out West

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PLATELET REGULAR

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Quartet

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Remedy

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Sabbath Black

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Senator

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Tall Modula

Tall Senator

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TARZANA NARROW ITALIC

Tarzana Narrow

Tarzana Narrow

Tarzana Wide

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TARZANA WIDE BOLD ITALIC

Template Gothic
TEMPLATE GOTHIC REGULAR

Template Gothic



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Triplex Sans

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Triplex Serif

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Triplex Italic

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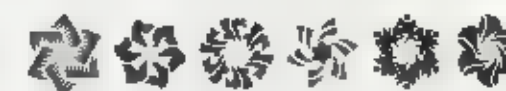
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**A:
Never
Enough.**

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A 10x10 grid of dots. The first column of dots is highlighted in black, while the remaining nine columns are in gray.

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100%




A large grid of 100 small circular icons, each containing a different black and white pattern or symbol, arranged in 10 rows and 10 columns. The icons are organized into 10 groups of 10, with each group containing a unique pattern. The patterns range from simple geometric shapes to complex, abstract designs.



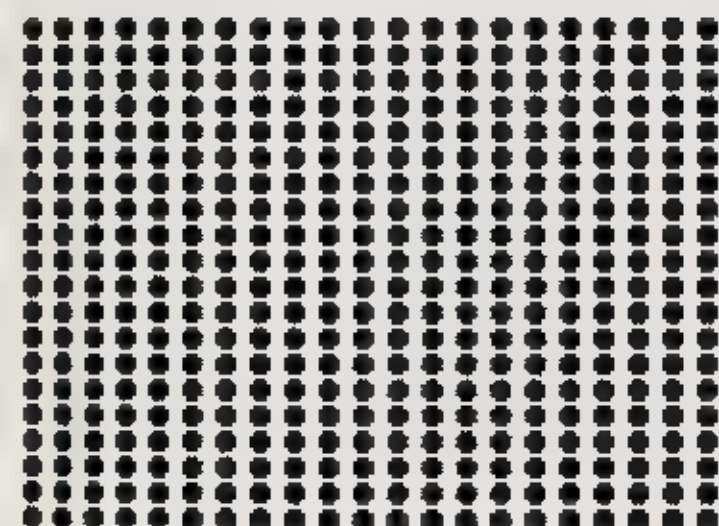
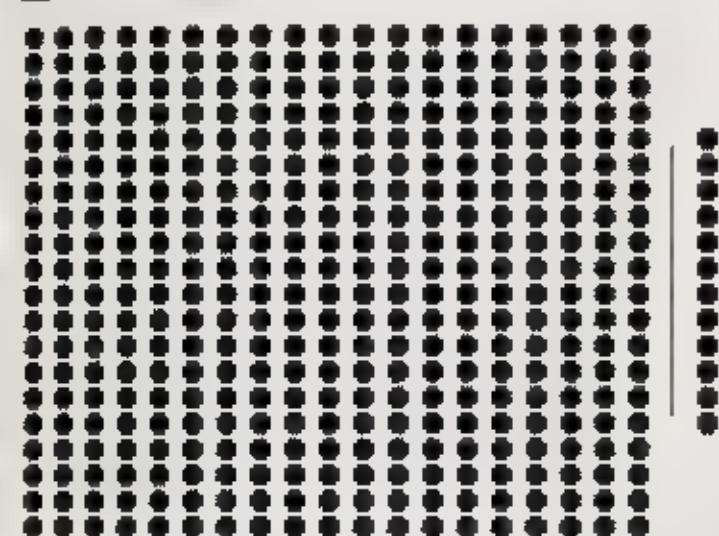
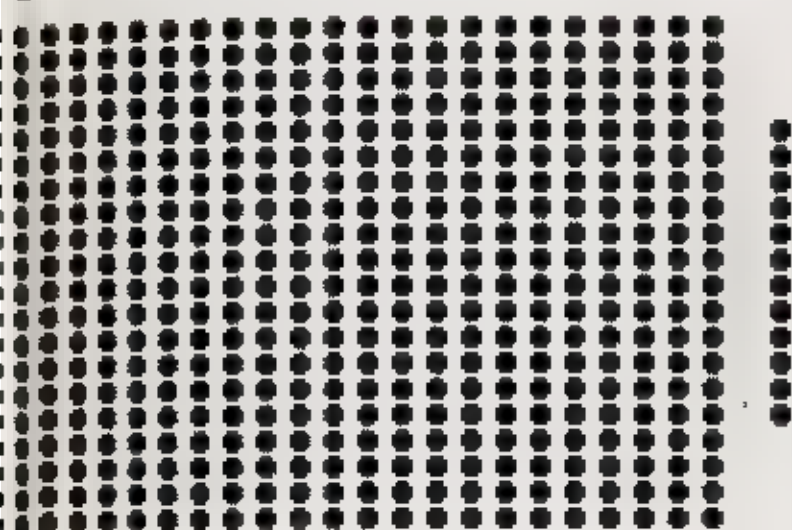
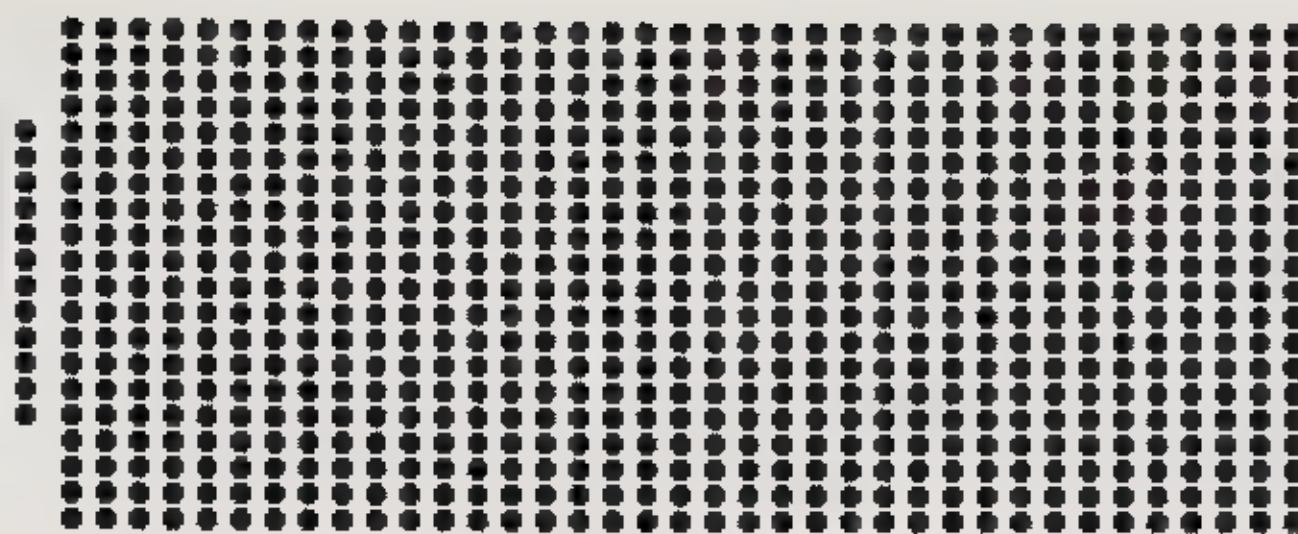
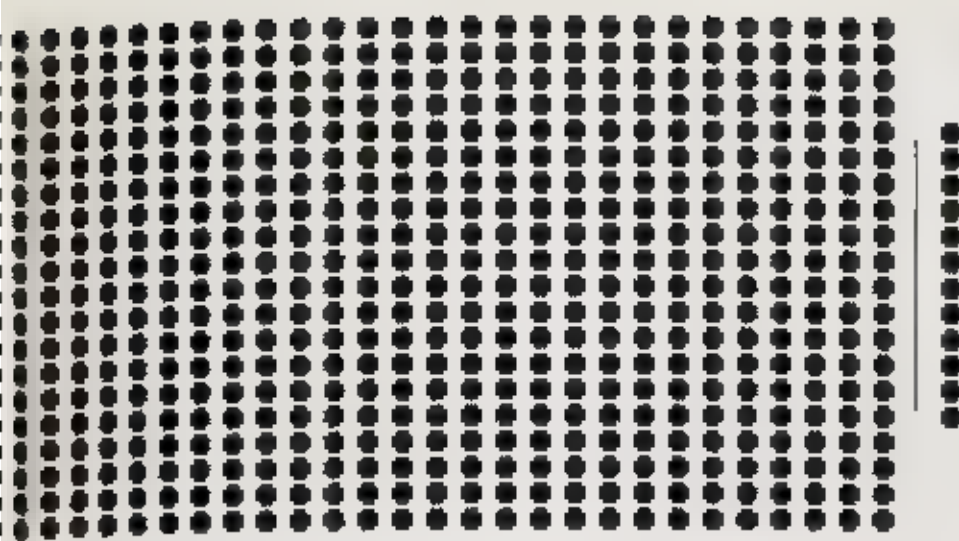
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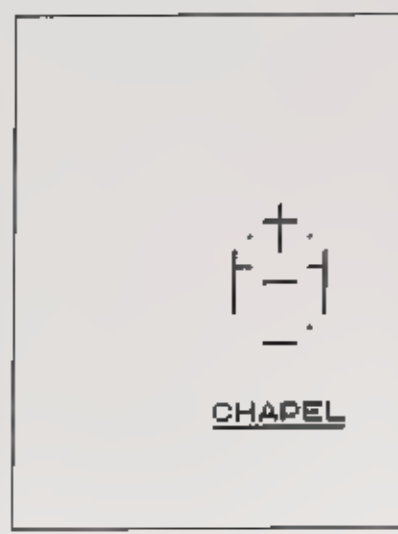
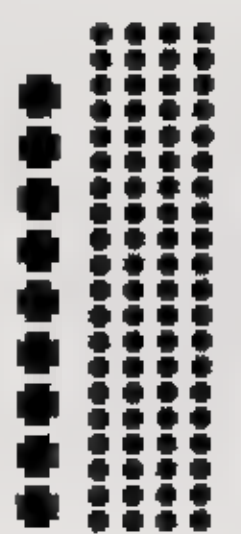
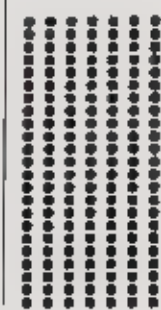
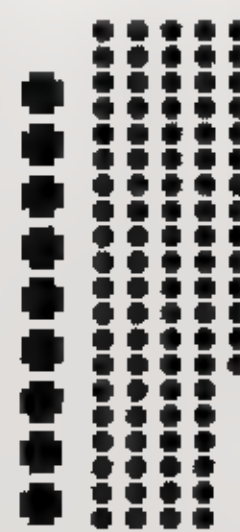
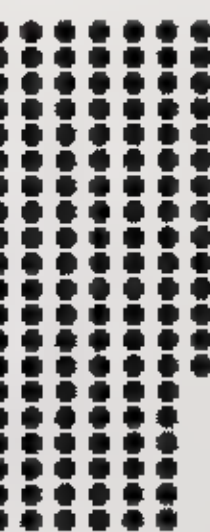
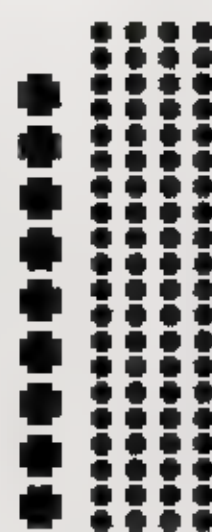
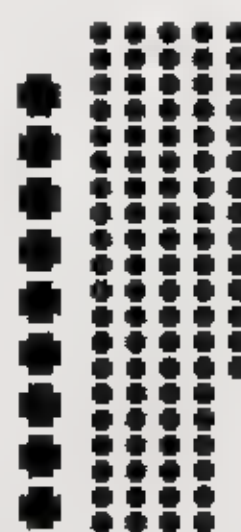
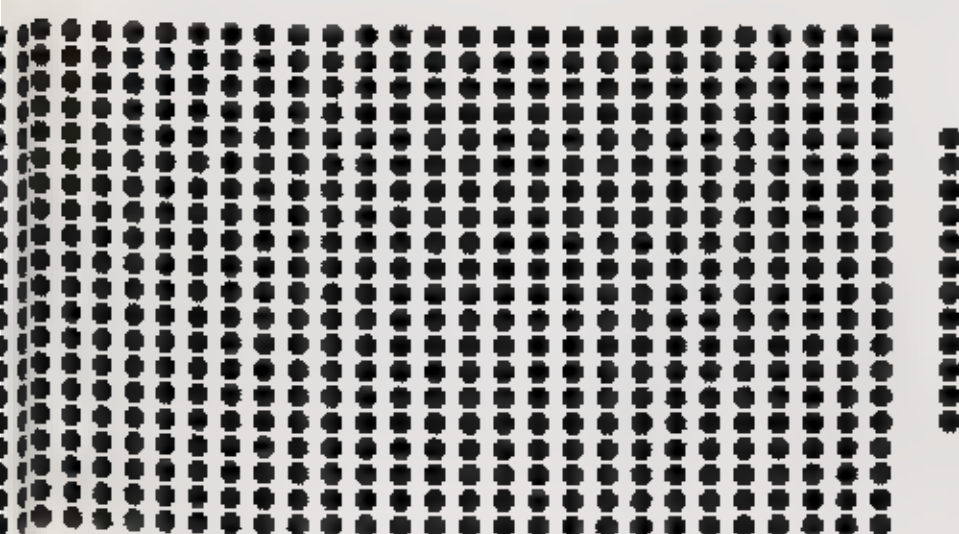
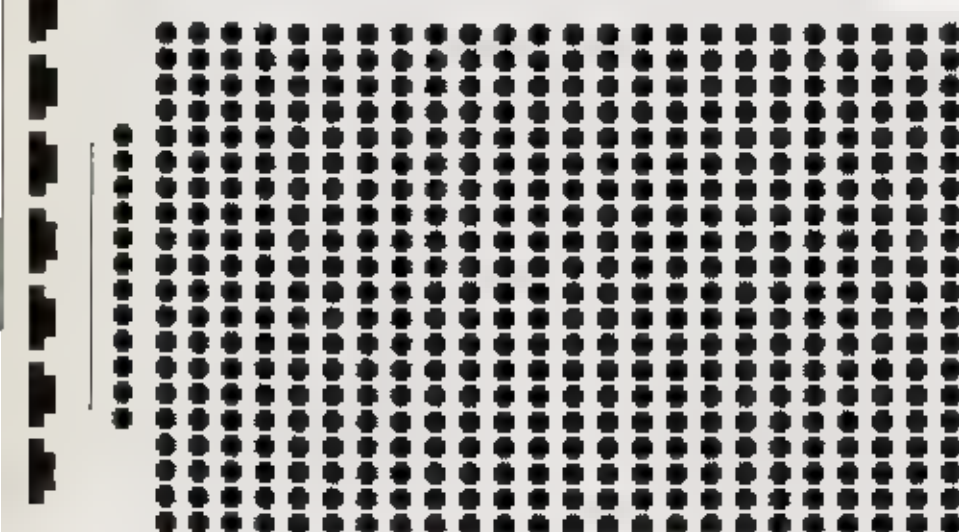
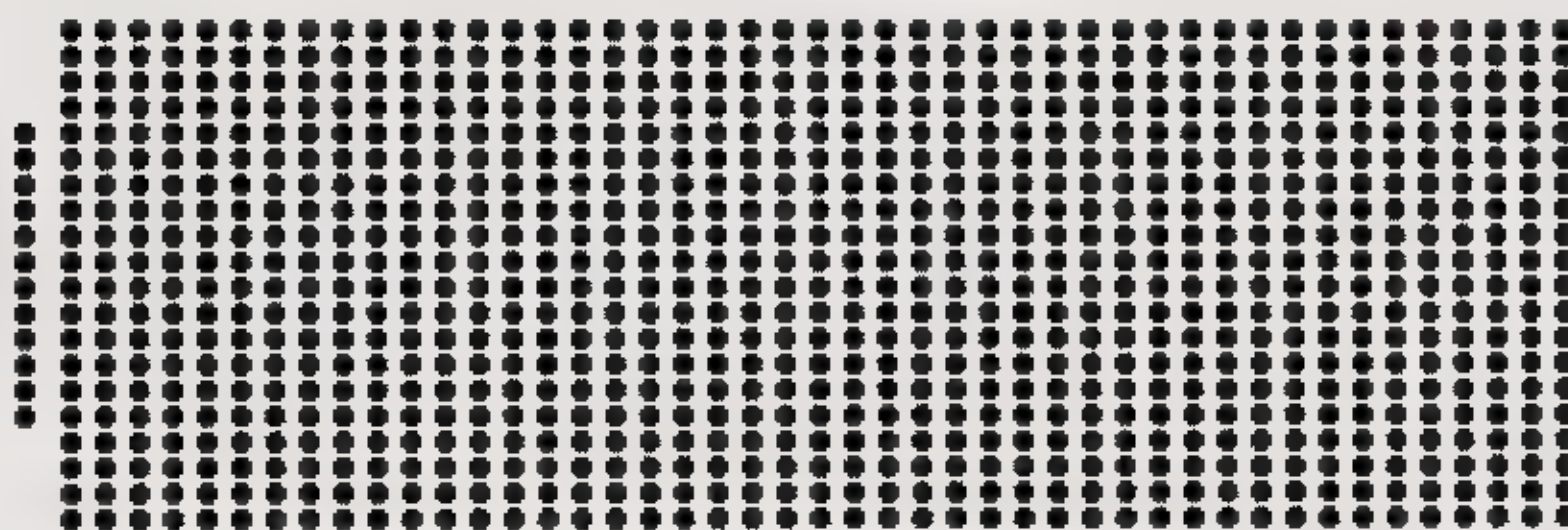
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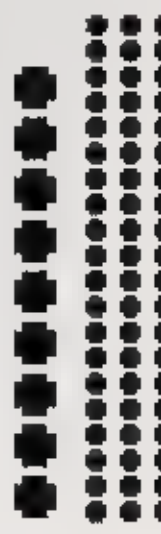
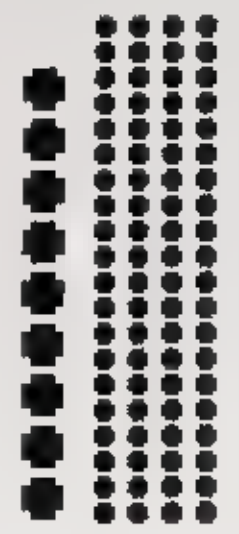
BEAR



FISHES



CHAPEL



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OUTLINE

ALL WORK AND NO PLAY MAKE JACK A DULL
BOY. ALL WORK AND NO PLAY MAKE JACK A

DULL BOY ALL WORK	WORK AND HE PLAY H	KE JACK A
AND NO	AKE JAC	UL
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PLAY MAKE JACK A DUL
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NO PLAY MAKE JACK A
DULL BOY. ALL WORK A
ND NO PLAY MAKE JACK

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[illegible]

IT'S A
SMALL WORLD

WORDS & MUSIC/M. SAMATA

1-2-3-TAPE GO!

YOU CAN NOT SPEAK ENGLISH
HE CAN'T SLEEP IN THE DARK
SHE CAN NOT FALL IN LOVE
I HAVE NO FRIEND OF MINE
NO-NO-NO GOOD NO-NO-NO FUN
NO, IT MAY BE FUN! HEY!

PAPA SHOOTS ME PAPA SHOOTS ME
PAPA SHOOTS ME PAPA SHOOTS ME
HE STILL SAYS "I'M A HIPPIE."
SHE STILL LOVES YOU

WE STILL SHOUT "GO GO GO!"
YOU STILL HAVE BETA MAX
SO-OH-OH OLD SO-OH-OH RARE
NO, IT MUST BE FUN! HEY!
NONON NO QUI QUI NONON NO
HEY! HEY! HEY! HEY!

PAPA SHOOTS ME PAPA SHOOTS ME
PAPA SHOOTS ME PAPA SHOOTS ME
IT'S RAINING ON SUNDAY
ROCKIN' ROLL IS DE-DE-DEAD
TO BE OR NOT TO BE
WHAT DO YOU WANNA DO-DO-DO?
ANYWAY ANYHOW
IT'S A SMALL WORLD!
HEY! HEY! HEY! HEY!



DELAWARE

JACK & JILL BOY

WORDS/M.SAMATA
MUSIC/A.HONDA & M.SAMATA

GO! ALL WORK AND NONONO PLAY
MAKE JACK A DULL BOY
ALL MONEY AND NONONO HEART
MAKE JUDY A DULL GIRL GO! AH!

ALL WORK AND NO PLAY
MAKE JACK A DULL BOY
ALL MONEY AND NO HEART
MAKE JUDY A DULL GIRL

GO! LIFE IS VERY SHORT
LOVE IS VERY BUSY
1-2-3-GO-GO-GO-GO! WANNA PLAY AH!

GO! ALL WORK AND NONONO PLAY
MAKE JACK A DULL BOY
ALL MONEY AND NONONO HEART
MAKE JUDY A DULL GIRL
GO!

LIFE IS VERY SHORT
LOVE IS VERY BUSY
GO-GO-GO-GO-GO! WANNA PLAY A AH!

ALL WORK AND NONONO PLAY
MAKE JACK A DULL BOY
GO! GO! LOVE IS VERY BUSY
GO-GO-GO-GO-GO! WANNA PLAY A AH!
GO-GO-GO-GO-GO! WANNA PLAY WITH YOU
ALL WORK AND NO PLAY
MAKE JACK A DULL BOY
GO-GO-GO-GO-GO! WANNA PLAY AH! GO!

Can you

[illegible][illegible]

**SOUL POWER
REGULAR**

[illegible]

山田

[illegible]

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TSX\$9P0VNL1450001/00 W000HMM3 C8VW00X\$1/0 JE W4DX

MAO

CLIFFY CO.

TO BE
OR
NOT
TO BE



ROCK
ROLL





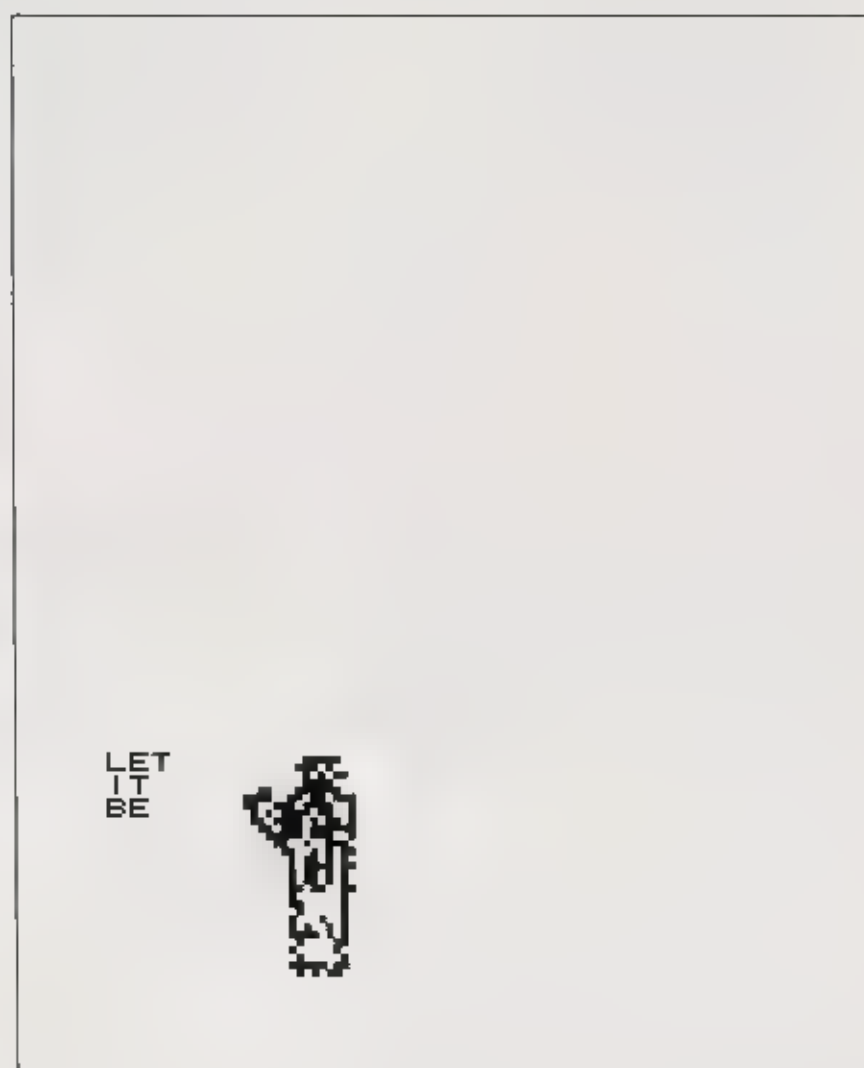
GOD
ONLY
KNOWS



SURELY



NEVER

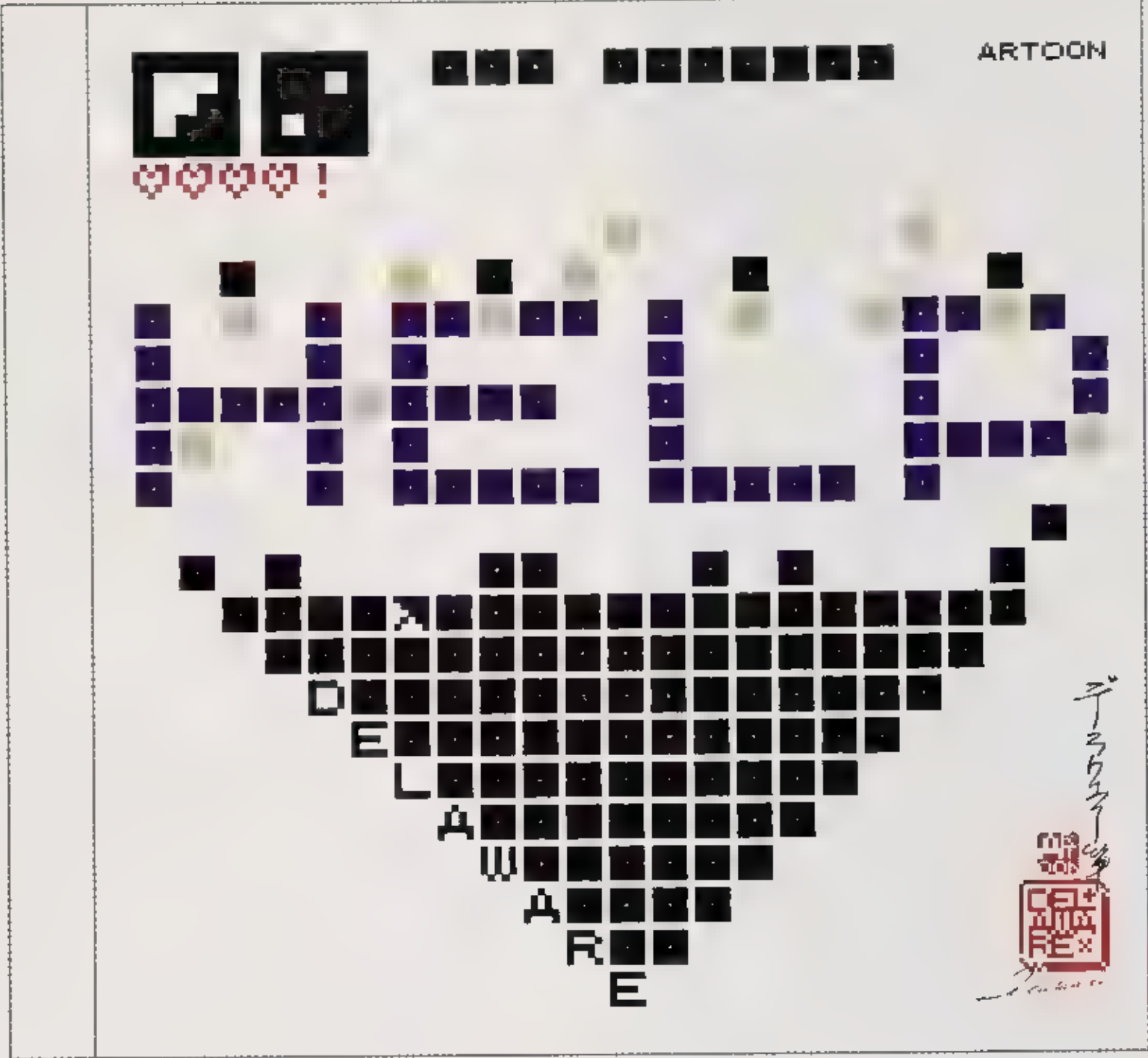


LET
IT
BE



NO
IDEA





DELAWARE_NEW ALBUM

ARTOON

FEBRUARY_2001_RELEASE!

DELAWARE HOME PAGE, "FREWARE/DELAWARE"

HTTP://WWW.DELAWARE.GR.JP/

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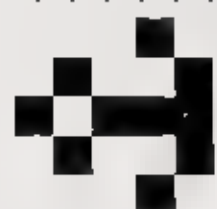
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The New York Times

デラウェア

Delaware

DELAWARE DISCOGRAPHY LEFT TO RIGHT

1ST ALBUM/PRIVATE CD(1996)
2ND ALBUM/SURFIN' USSR(1997)
3RD ALBUM/WITH THE DELAWARE(1999)
SINGLE RECORD/CAN I LAVA? LAVA?(1999)





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MiniDisc  Floppy
Disc  Magnetic
Audio Tape  Digit
al Versatile Disc 
Jaz  Video Home
System  Video
8  Pocket Disc 
Diamond Disc  4

Track  Advanced
Intelligent Tape 

Video Cassette Re
cording  Klik! 

Intellivision  Id-1

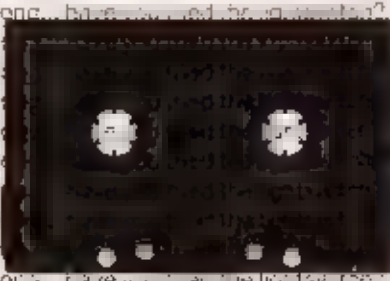
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Jet  9 Track Open

Reel Tape  Photo

Disc  Vectrex 

Compact Casset

te  SmartMedia

Card  Telstar 

Magneto Optical
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Paper Punch Card
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Capacitance Elec
tronic Disc ■ Neo

Geo ■ Video Long
Player ● Telcan ■

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Disc  SuperDisk
 12" Vinyl Record
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Desktop Holographic
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knock jokes does it take to change a light bulb? A. Who's there? Q: How many knock-knock jokes does it take to screw in a light bulb? A. Who's mack jōbbākes dos it tow pūlb? A. o "e"s e?owykkses it tak

knock jokes does it take to change a light bulb? A. Who's there? Q: How many knock-knock jokes does it take to change a light bulb? A. Who's there? Q: How mayonocokes does it take to change a cēΣt bulb? A: „hoes therez CΕHow ma

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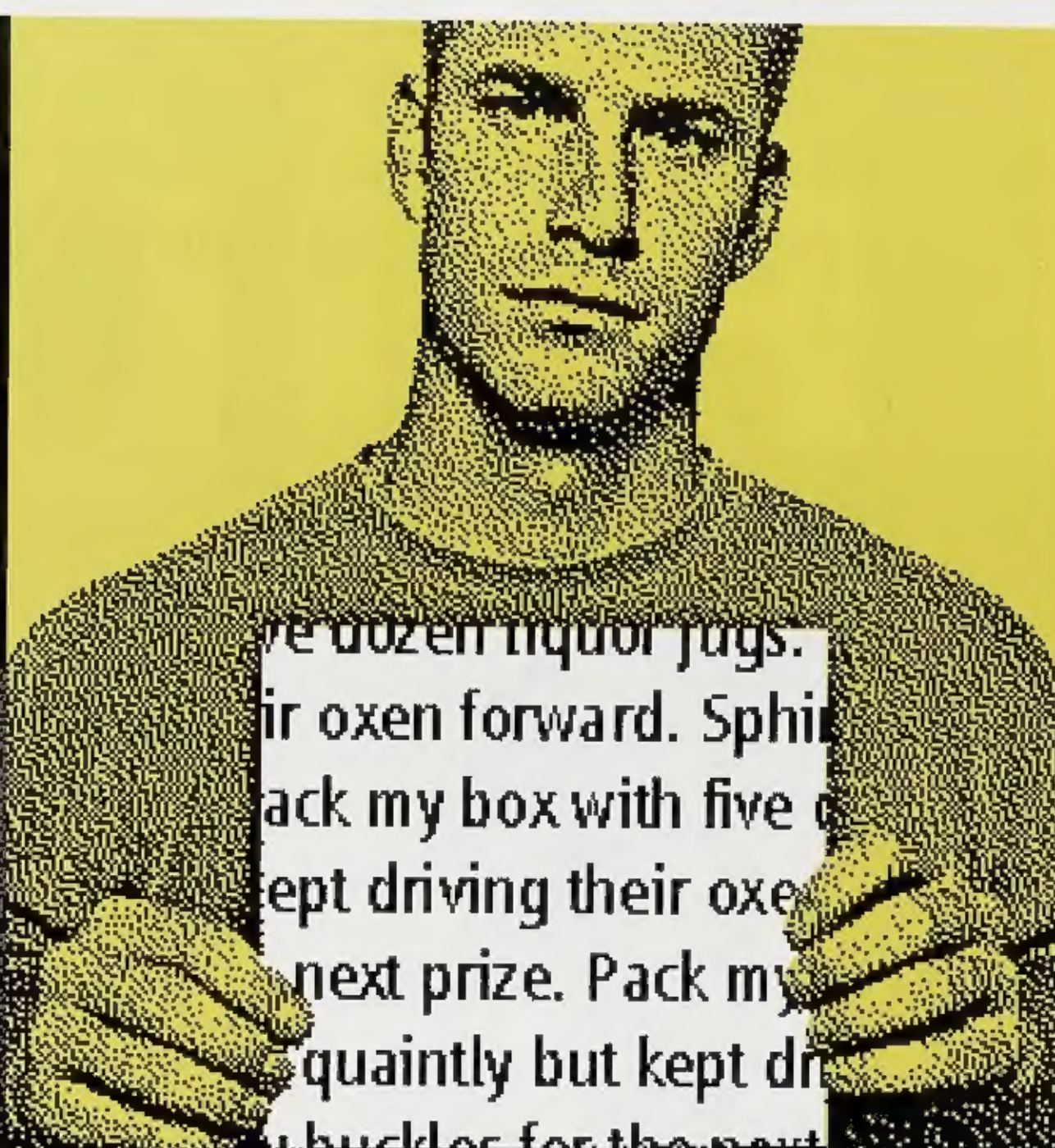
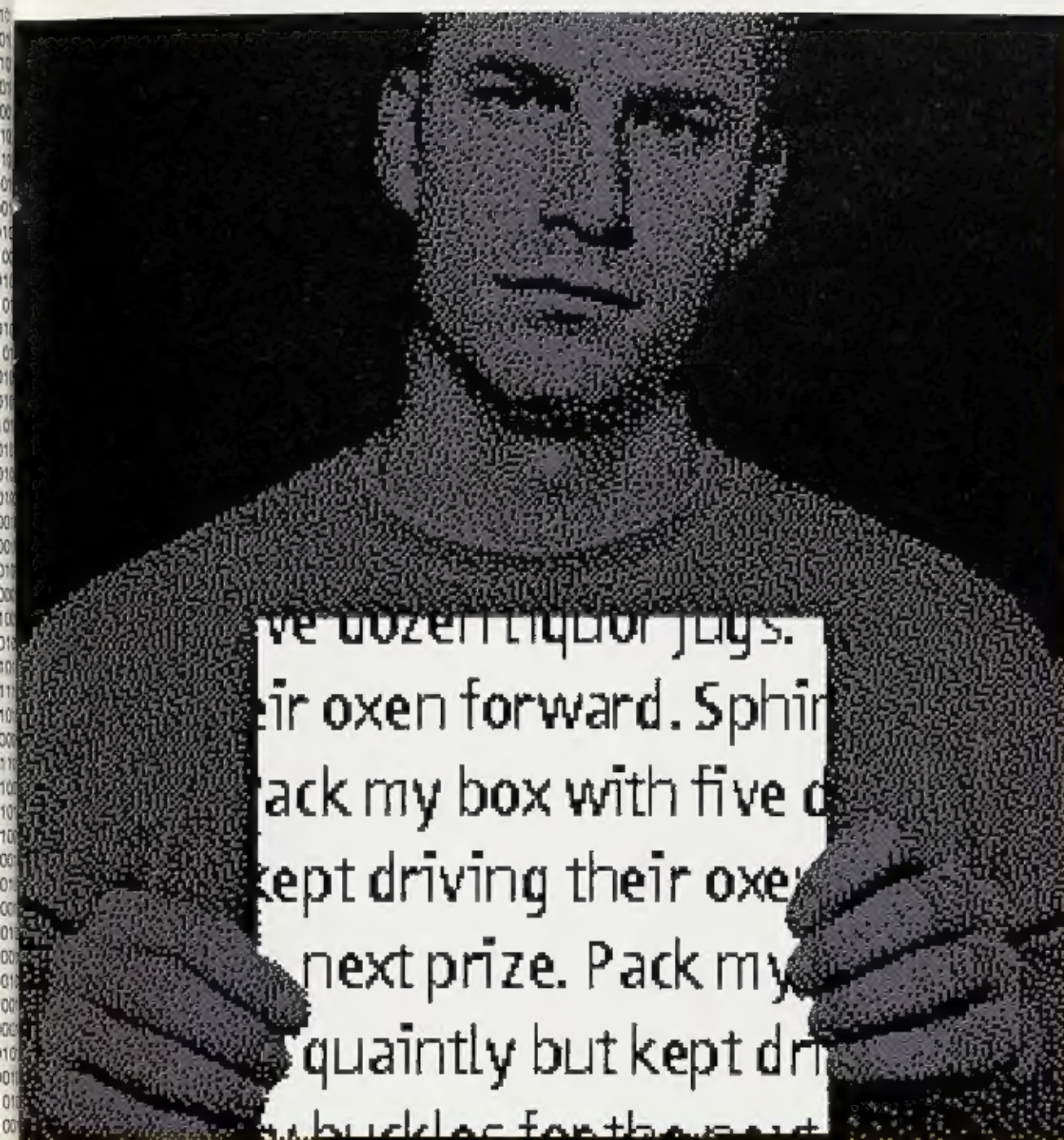
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How many knock-knock jokes does it take to change a light bulb? A. Who's there?


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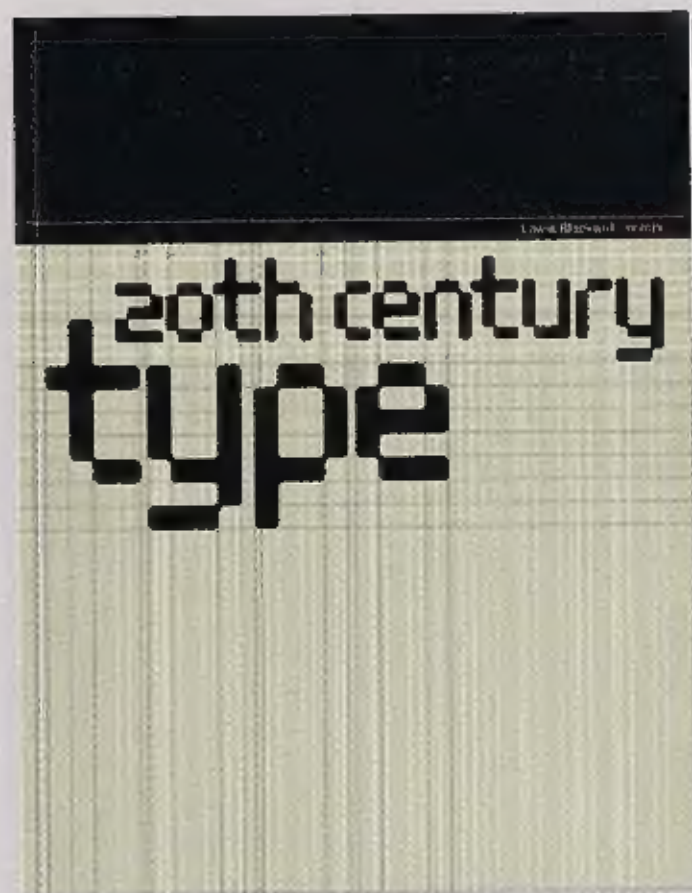
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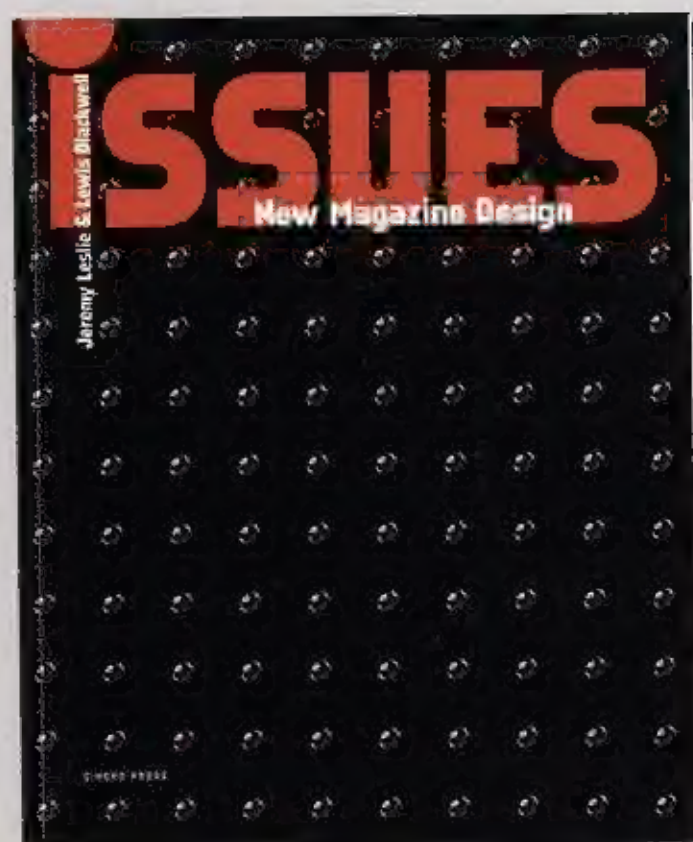
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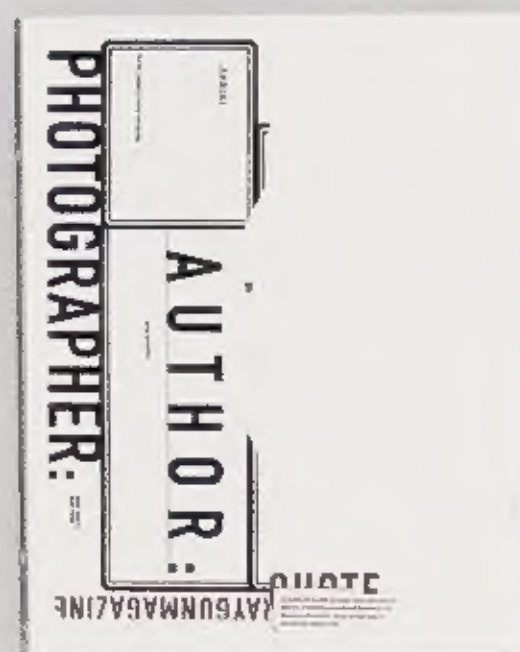
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